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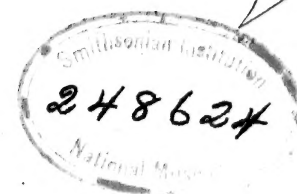
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Keramic Studio

A MAGAZINE FOR THE CHINA PAINTER, POTTER AND STUDENT OF DESIGN
Index—Volume Twenty—May 1918, to April 1919, Inclusive

KERAMIC STUDIO PUBLISHING CO., SYRACUSE, N. Y.

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KEEP THE FIRE ALIVE.

KERAMIC STUDIO

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SPRING—ALICE W. DONALDSON

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KERAMIC STUDIO

Vol. XX, No. 1.

SYRACUSE, NEW YORK

May 1918



DEAR *Keramic Studio* Readers:—This is a heart to heart talk. Will you all read with the ready understanding and sympathy we have a hope and a right to receive in these troublous times? *Keramic Studio* is nineteen years old to-day. We are deeply thankful to the many who lately, through fair and cloudy weather, have stood by us and held up our hands in

the effort to lead on always a step further toward a beautiful ideal of a finished and thoroughly American ceramic art. We have a right to believe that you are our real friends sifted out by adversity. Will you still stand by us, *every one*? The war has brought a scarcity of everything that is needed in our work. *Keramic Studio* is absolutely dependent on the china import and the decorators of this country. Some advertisers and subscribers have lately deserted us because they either have no china materials to advertise or are unable to procure what they wish for decoration. Each one says "we will renew immediately the war is over, the loss of my one subscription or advertisement will make little difference." They do not realize how short sighted they are. If you each do the same, there will be no *Keramic Studio* after the war. The publishers and editor have struggled bravely to keep *Keramic Studio* alive, though there has been no profit for them for some time. Will you do your part? Will you keep your subscriptions going even tho' you can not do the amount of decoration of former years and tho' the subscription comes to be only the assurance of seeing a familiar face every month until this dreadful war is over and the china business revives?

You can use the designs for other purposes than china decoration. They are easily adapted to other crafts, to needle work, batik, block print, stencil, etc., etc., and can be applied to all materials. You will keep in touch with art and not become rusty and out of the race. We will do our part and give you the best we can procure. We will open the fall months with the magazine full of Christmas suggestions applicable to all mediums, and fully repaying you for your steady friendship. The editor, whose hands and heart are full to overflowing (her only boy is in France), will herself make a number of special designs for the autumn issues. Then there are competitions which will be announced in next issue; will you put your shoulder to the wheel with us, keeping always in mind our ceramic motto "Keep the Fire Alive."

You are all working with might and main for our boys "over there" and for the Red Cross. You are putting all your spare pennies into Thrift Stamps and your spare dollars into Liberty Bonds, and it is right that you should. But do not believe that the money you spend for *Keramic Studio* can be spared. It is as necessary to you and to the future that you continue to feed yourself mentally, spiritually and educationally, as it is physically, so that future generations will not have to rebuild this structure of art education so painstakingly reared through these nineteen years of our growth in ceramic art. Will you not assure your editor of your hearty support and determination—come what will—for the sake of old friendship and future well being when the war is over, to "keep the fire alive."

From an address of George G. Booth, President of the Detroit Society of Arts and Crafts:

In the midst of these days of the sternest realities of life, when each one of us tries and hopes to do his duty, we believe that it is vitally necessary, at this time, to cherish the spirit and the influence of art in our city, in our state, and in the great nation of which we are a part.

We must now, if ever, tend carefully the seeds of Art, that it may not die. We must cherish the living plant if it is to preserve its vitality. We must keep hope and courage in the breasts of the servants, as of the high priests, of Art.

These must live. True, indeed, we must give of our time, our money,—if need be, our lives,—for the service of the nation in its solemn hour of trial. But these other duties we must not neglect, or in the days to come we will find our lives immeasurably poorer. We will find ourselves bereft of all power of self-expression in the face of our quickened and intenser life—and for us the mighty struggle with its sacrifices will have been largely in vain.

Art is not a thing apart, an ornament added to life. It is the outward expression of man's struggle towards the ideal. Whether it be in the humblest homes or in the mansions of the rich, whether it be in the least of our institutions or the greatest, always there is some aim to achieve, some ideal to attain. This upward striving is in the very nature of man, and his aspirations and hopes are the wings of his spirit. In whatever form it manifests itself,—whether we build our lives and characters true and fine, or do our daily work and service in truth, or fashion with our hands some simple article of linen or wood, clay or silver, the spirit has its opportunities for expression.

To beautify our lives, to beautify the plain things of daily use, this is the simple beginning in the world of Art; for in Art the spirit of man finds the means for the tangible expression of his achievements, and his joy in work well and truly done. If hope exists, if there is still a striving for better things, then every step upward leads to this feeling of real necessity,—to express visibly our spiritual progress by beautifying that which makes up our own immediate world.

Is it not plain that we must cherish the spirit of Art, and in the midst of war's alarms, not forget the duty we owe to the artist and master-craftsman who can create the beauty that we—most of us—can only intensely desire?

✕ ✕

Our color supplement this month is not especially suitable for china decoration. We do not give it for that purpose, but because it is an interesting bit of color as well as a good decorative design. It is quite worth framing as an inspiration. As a ceramic decoration, beautiful effects could be obtained by arranging the fence lines as bands and panel divisions and by repeated dustings and picking out of the blossoms.

Many china decorators are turning their talents to the painting of various articles for which there is a good demand, painting with oil or water color, painted glass, (not fired), for instance, painted French ivory, painted wooden ware, painted oil cloth, etc. You see many articles of this kind in stores and they are generally decorated in an atrocious way. Why not turn your talent to the artistic decoration of these objects, at least until the china field has returned to normal conditions?

A well known designer, one of our best contributors, has promised to send us designs and instructions for work of this kind, and we will also be glad to hear from others.

✕ ✕

As interest in glass decoration is growing more and more every day, while work in china is necessarily restricted by the condition of the supply market, we will be glad to open in our

columns a department of "Answers to Correspondents on Glass." Mr. D. M. Campana has kindly offered to take charge of this department. As his articles lately published in *Keramic Studio* have shown, he is well qualified for this work, having had much experience in glass work both in Italy and in this country. From now on glass shapes will be found regularly at most dealer shops. Try glass decoration, and if you meet with difficulties of any kind in your trials, write to us.



A FEW SUGGESTIONS

Henrietta B. Paist, Assistant Editor

Right on the heels of the linen shortage comes the suggestion for doilies and table covers made from oil cloth, rubber cloth, Sanitas and similar materials stenciled in designs of bright flowers and fruit. These make attractive and serviceable substitutes for linen, especially for the country home, the sun porch, as well as the breakfast and dining room. For those who can not create new designs, back numbers of *Keramic Studio* furnish hosts of attractive designs which can be easily adapted to the limitations of stenciling. Oil paints are used, with a medium of turpentine and Japan dryer. The designs can be glazed with shellac after painting to make it more durable. The Sanitas, having an eggshell surface, has more of the appearance of fabric, and is cheaper than the rubber sheeting, and much prettier than ordinary oil-cloth. The edges of the doilies can be stitched with coarse silk and trimmed close. These sets are attractive gifts and find a ready market wherever they have been offered.

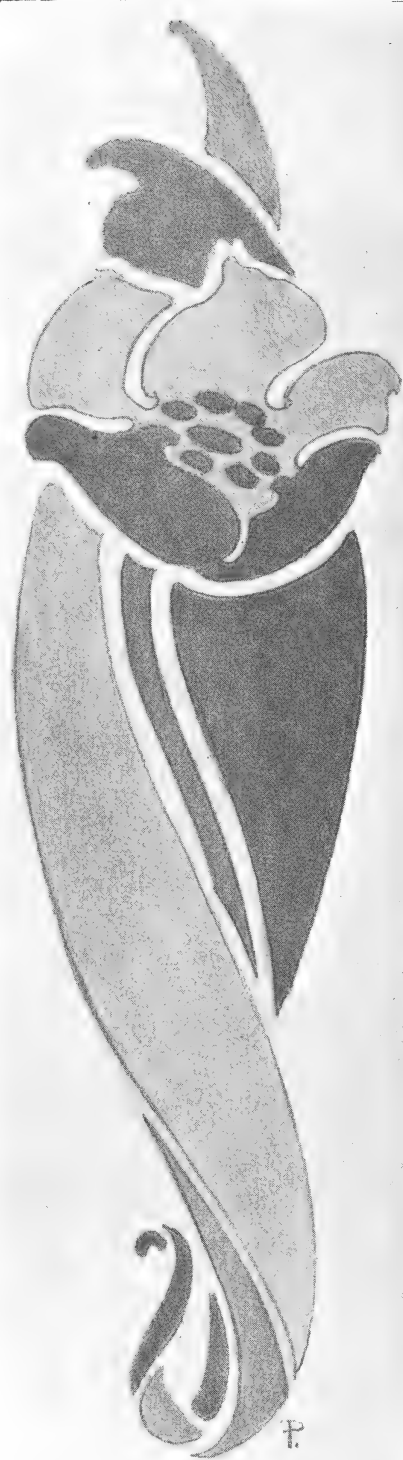
Spring is here. Summer is before us. Have your portfolios ready. Don't lose an opportunity to jot down some interesting bit of nature, leaves, flowers, plants showing construction. Make color notes and classify each bit. These can be turned to account in the studio. Get the habit of making simplified drawings from these, in easy stages, gradually eliminating all unnecessary detail until the matter of conventionalization is comparatively easy. Utilize the Summer months by reading books on design, and if you are fortunately situated, go to your library art room and browse in the portfolios showing nature forms, flowers, birds, animals, insects. If you have not any library, get out all your back numbers of *Keramic Studio* and look up all the good drawings of plants. Get into a summer class in design in some good art school if possible, and if not, study design in any way which is possible, but study. Don't drift around from studio to studio and copy. Learn technique, methods, firing, all that in the studio, and design also if that is a part of the curriculum, as it should be, but the point is *STUDY*. Learn to think and judge for yourself. You will come back to your studio in the Fall brimming over with *ideas* to work out. Methods are secondary, the ideas are what the world is paying for. Be a live one. You don't know just when some firm or individual will recognize your particular style as valuable for a specific purpose. There are more demands for artistic skill in heaven and earth than we have yet dreamed of. Broaden your vision and your field of endeavor. Make yourself independent, individual, creative. Study.



ART NOTES

The Fourth Annual Art Exhibition was held in the St. Paul Auditorium from March 2d to 10th. The states represented were: Minnesota, Wisconsin, the two Dakotas, Iowa, Illinois, Nebraska and Montana. The works exhibited included oils, water colors, etching and sculpture, and the general standard was about the same as in former years.

Besides the contributions of local artists was a collection



SUGGESTIONS
FOR
TULIP DESIGNS
(See page 5)

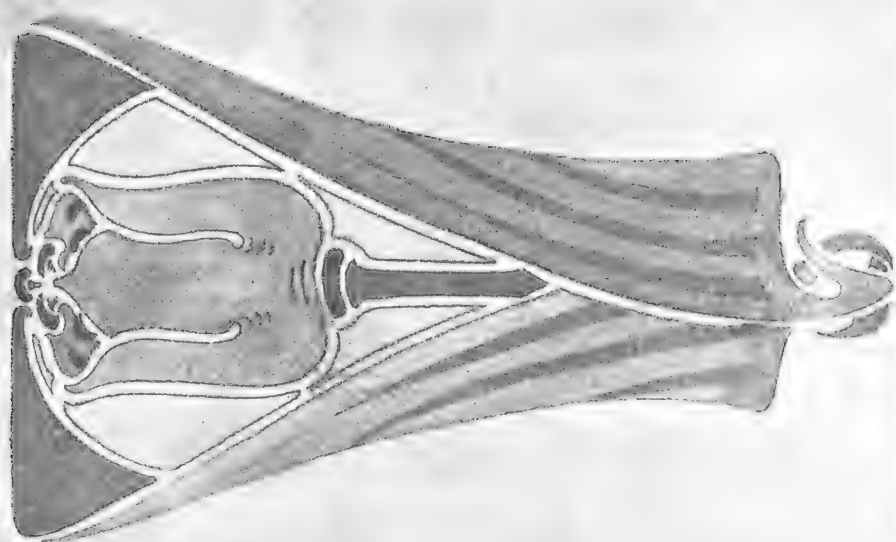
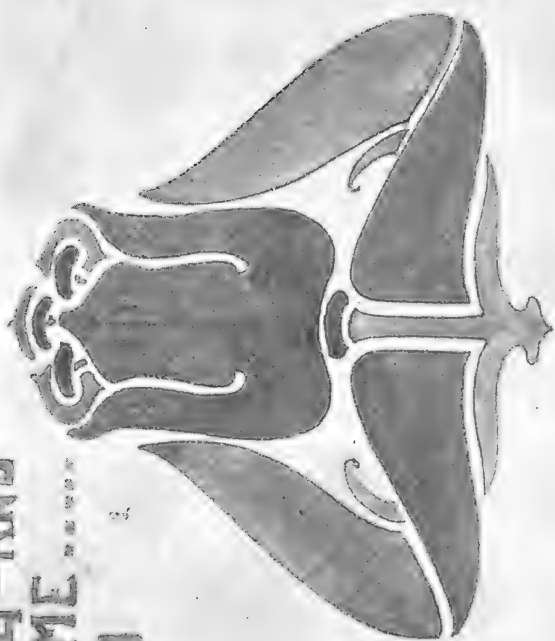
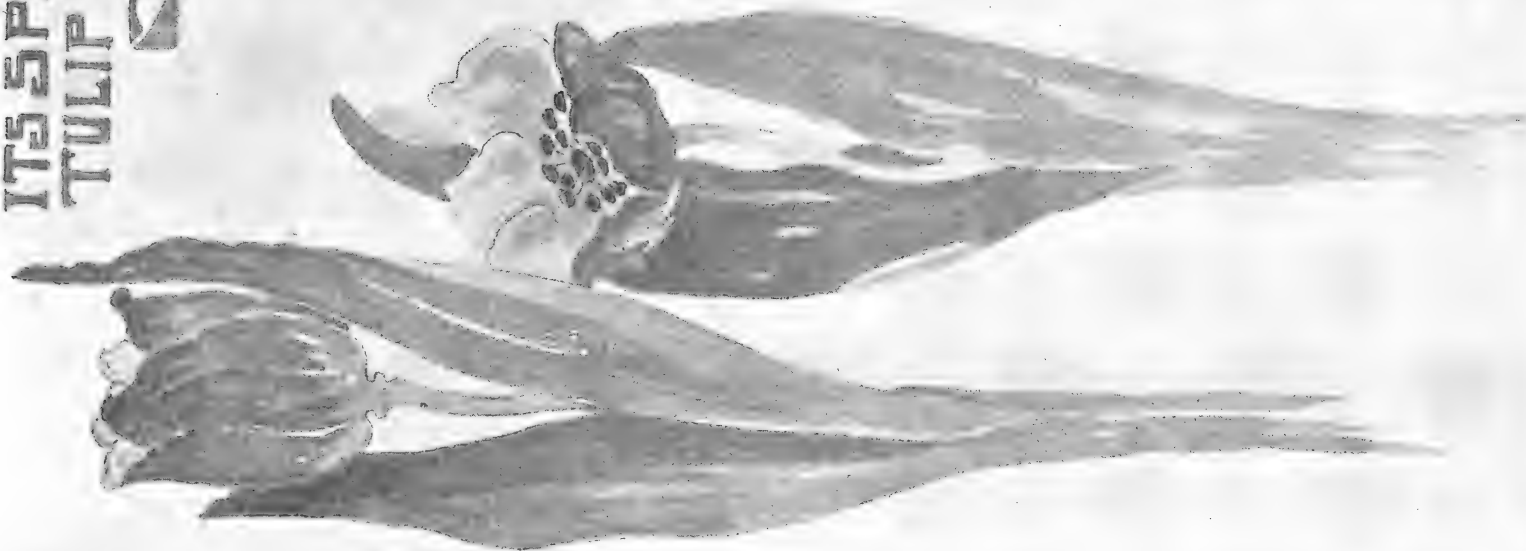
of French, English and Italian posters, which vividly portrayed conditions "over there." A picture is certainly the short cut to literature, for these simple and forceful drawings contained whole volumes, and stirred the emotions more deeply than any word recital could.

The exhibition also included Joseph Pennell's American and English war lithographs, and were made with the permission and authority of the two governments.

The drawings are impressive and convincing testimony of this terrible chapter of the world's history, and the explanatory notes by Mr. Pennell contained illuminating bits of information and flashes of human philosophy. Mr. Pennell's gospel is that great work is great art, and his observation that today "Art is joined to Science—not Religion" is substantiated in these huge engines of destruction which he designates as "a triumph of misdirected energy and skill." For no matter how deep the conviction of the immediate necessity of it all, this

(Continued on page 4)

ITS SPRING-AND
TULIP TIME.....



Barclay Paist
3/13-15

TULIP DESIGNS—HENRIETTA BARCLAY PAIST

(Treatment page 5)

(Continued from page 2)

awful truth is always with us. There is another and larger exhibition of foreign war posters on view at the St. Paul Public Library. These are even more stupendous and convincing than the smaller group. They are from the collection of Frank M. Gregg of Cleveland, and contain drawings of the famous Brangwyn and a group of strong charcoal drawings by Lucian Jonas, made in the trenches.

✖ ✖

The Twin City Ceramic Club inaugurated the first of its Spring exhibits in March at the Minneapolis Institute of Arts, and opened the exhibit on the afternoon of the 15th with an informal tea to the public. The exhibit was quite out of the ordinary, as it contained features not usually included. One was a case containing commercial china, selected to demonstrate good and bad taste in decoration. There was also a case of work in the different stages, showing the processes. These were each labeled and proved of interest and of educational value to the layman. There were some charming specimens of decorated pottery and stoneware by Miss Mowbray, and a small but representative showing of each member. The club has proved its patriotism by adopting a war orphan and by the purchase of a block of war stamps. This is a suggestion for ceramic clubs. Each one should have a war orphan to its credit, and the tax on its members is slight.

✖ ✖

During March Minneapolis was fortunate to have the ex-

hibition of two of our best artists, Winslow Homer and Singer Sargent. The work of both of these men is so strong in drawing and vibrant with color that they act as a Spring tonic on the blood. Homer's work has that singing quality which comes from the clarity of technique and pure color. Sargent, while best known as a portrait painter, is happily represented in these bits of landscape, which are rendered in his characteristic directness and force. The exhibit was one of the most important shown at the Institute during the art calendar year.

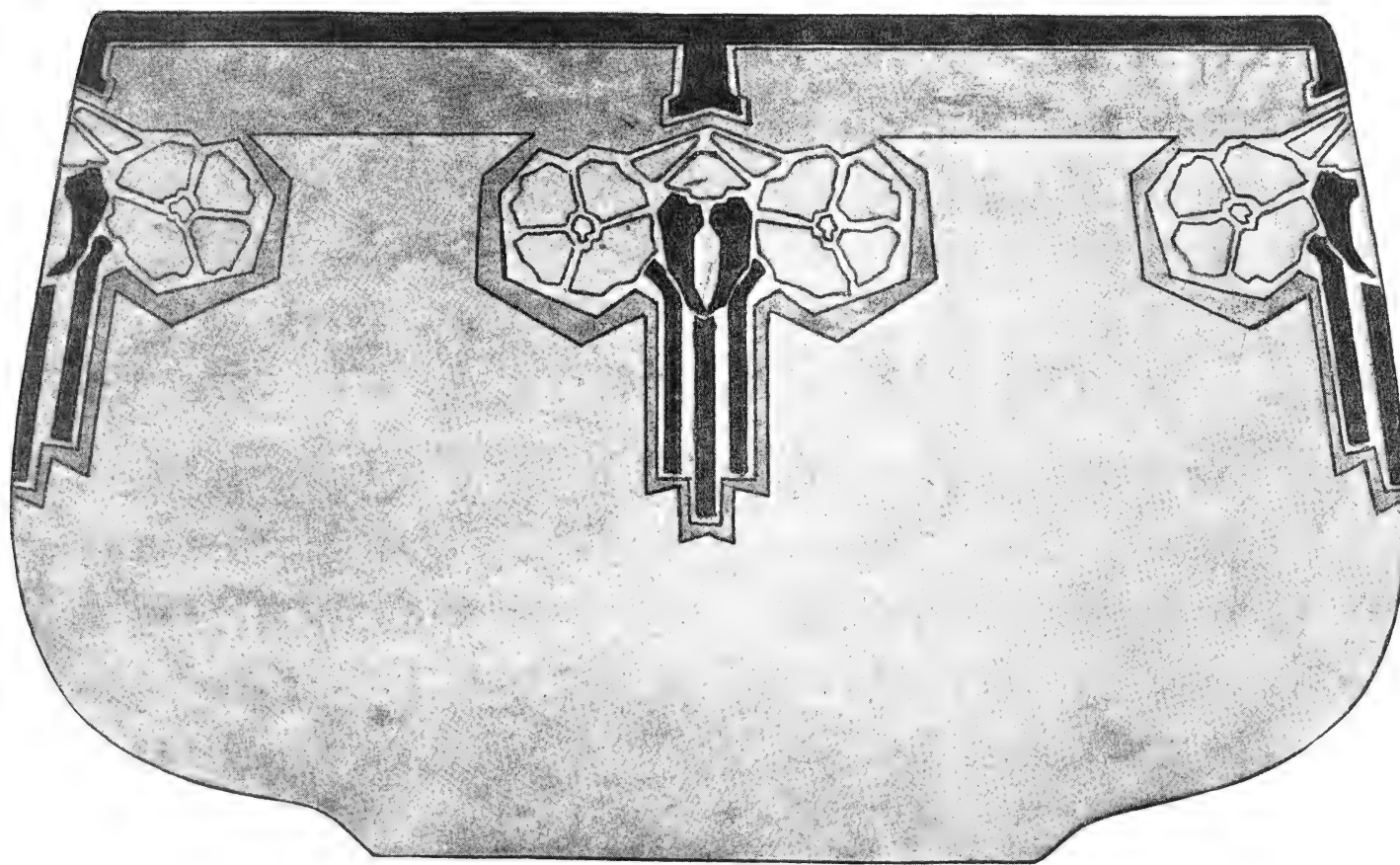
✖ ✖

VASE (Page 9)

Essie Foley

OUTLINE of birds, wings and feet are oiled and dusted with 3 parts Mode, $\frac{1}{2}$ Dark Grey and 2 Pearl Grey. Darkest tones except on the bird are oiled and dusted with 1 Dark Grey and 2 Pearl Grey. Outline around design is oiled and dusted with Dove Grey and a very little Dark Grey. The design back of birds and at lower part of vase and narrow grey band at bottom of vase are oiled and dusted with 3 parts Dove Grey and $\frac{1}{2}$ part Deep Ivory. The grey tone in birds is oiled and dusted with 4 parts Ivory Glaze and 1 part Albert Yellow.

Second Fire—Oil light grey background and dust with 2 parts Pearl Grey, 1 Ivory Glaze and a touch of Dark Grey. Shade breasts of birds by painting with a thin wash of Yellow Brown.

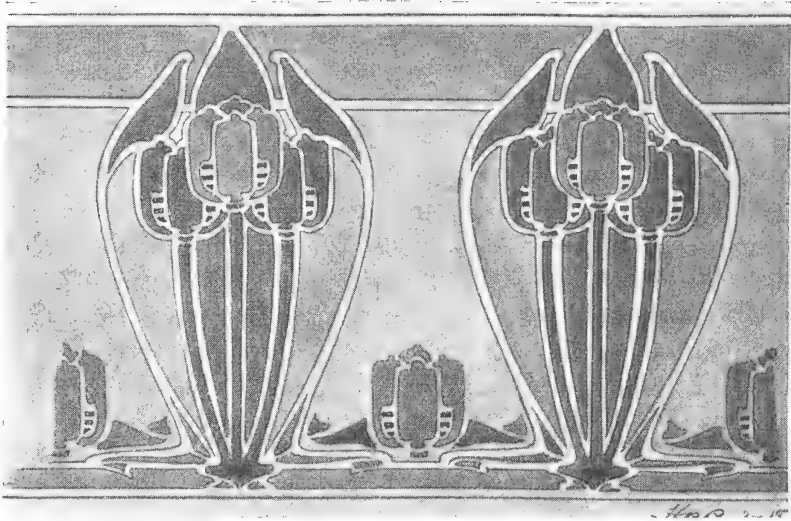


BOWL—GEORGIA B. SPAINHOWER

THE outline, dark band and stems of flowers are Gold. The wide grey band above flowers and around them may be oiled and dusted with Glaze for Green, or it may be painted with Bright Green or Apple Green and a little Dark Grey. Tint

lower part of bowl with Pearl Grey and a little Albert Yellow.

Second fire—Paint flowers with Yellow Lustre and retouch Gold.



SUGGESTIONS FOR TULIP DESIGNS

Henrietta Barclay Paist

OF all our Spring flowers there are none which give us the variety and brilliancy that tulips do. These beautiful flowers which come almost before the swallow or any of his feathered brothers dare, shoot up between lovely silvery green blade like leaves and show all the colors from white to pink, deep red, variegated and yellow.

The units shown are for adaptation, and for those who have some knowledge of the laws of design. The matter of adaptation is comparatively simple.

The values as shown suggest the coloring, and the method of treatment can be made to suit any individual case. For yellow flowers, a background of grey either warm or cool is

preferable, and the leaves in two tones of grey green. If the flowers are made pink, a greenish grey, or neutral yellow (Old Ivory) background can be used, and if dark crimson flowers are preferred, put them against neutral yellow, or a light value of bluish grey. The stamens can be made of yellow, gold or black. If of gold, outline with black. Any of these designs are effective carried out in metals, with etched background, or in color with an etched background, covered with lustre or gold or both. Lustre is very effective over gold, or an etched surface, and enamels can be utilized for accent, if one does not wish to use throughout the entire design. When planes are large, it is quite as well to use flat color, reserving enamels for the accents.



PERSIAN BOWLS AND BOX (Page 7)

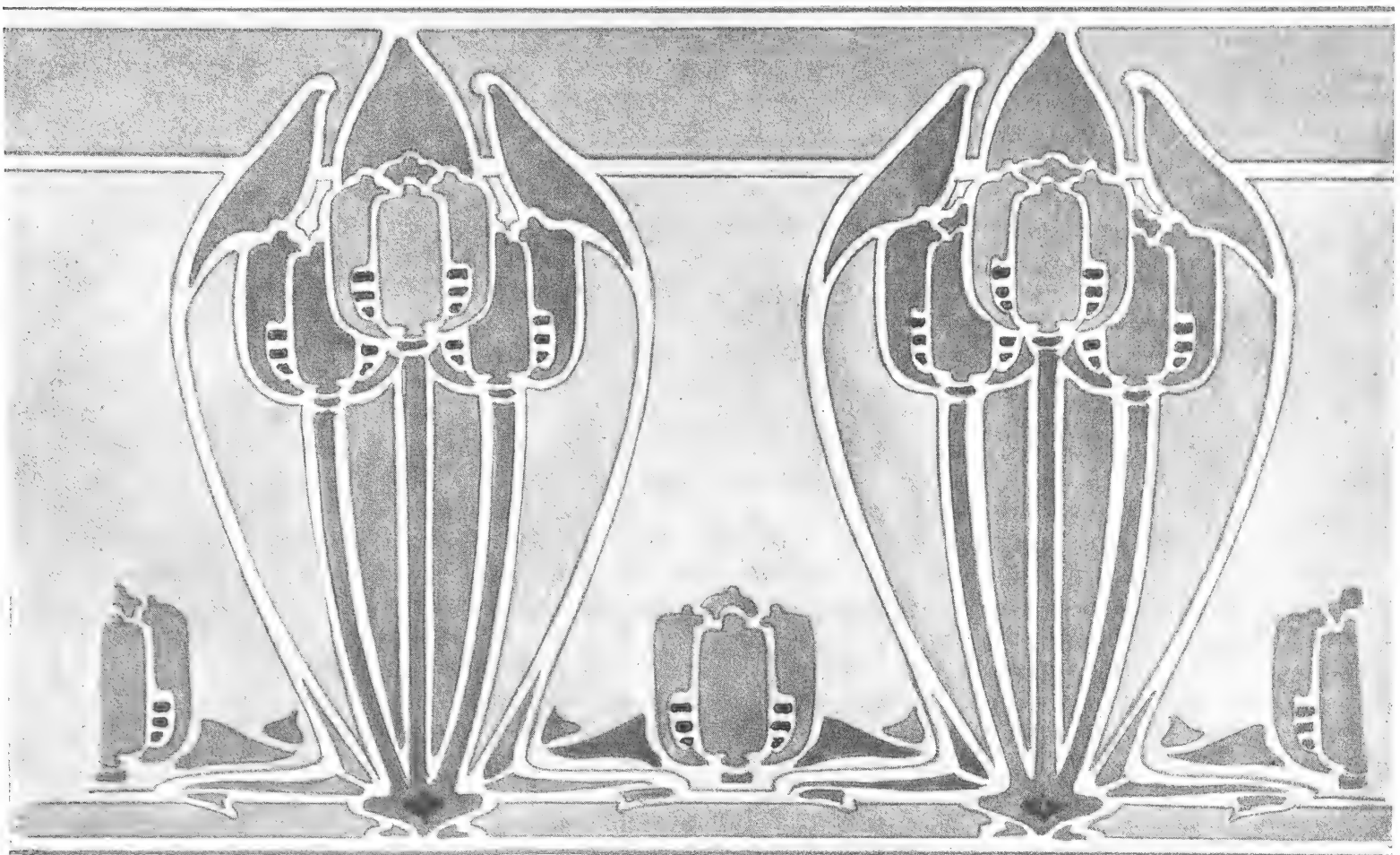
Albert W. Heckman

THESE designs were all planned to be carried out in Persian colors. The white in the design of the top one is to be painted in with Gold. The grey in the border of the bowl is Emerald Green, and the black values in the design are to be painted in with a dark Persian Blue. An Old Chinese Blue answers very well if the Persian is not at hand.

The small bowl is carried out in the same color scheme, but only the white around the design and not the background is painted with Gold.

The bowl at the bottom of the page is done in three colors. The lightest value is Persian Red. The middle value is Emerald Green and the darkest value is a rich Dark Blue.

The small box is done with the same scheme as the bowl at the top.



TULIP UNIT—HENRIETTA BARCLAY PAIST

BEGINNERS' CORNER

JESSIE M. BARD - - - - - EDITOR

Dickinson Seminary, Williamsport, Pa.

PLATE

Kathryn E. Cherry

TRACE the design on plate and go over the lines with a fine grey line of india ink, making the necessary corrections as this is done. Paint the flower form with White Gold or Silver and the center of it with Yellow Green paint. Remainder of the design is Green Gold. The grey tint at the edge of the plate is Bright Green 3 parts and 1 part Dark Grey; this is

painted on in a thin even wash. Second fire—Go over Gold and Silver again.

* *

SIX DESIGNS FOR CHILDREN'S CHINA (Pages 10, 11)

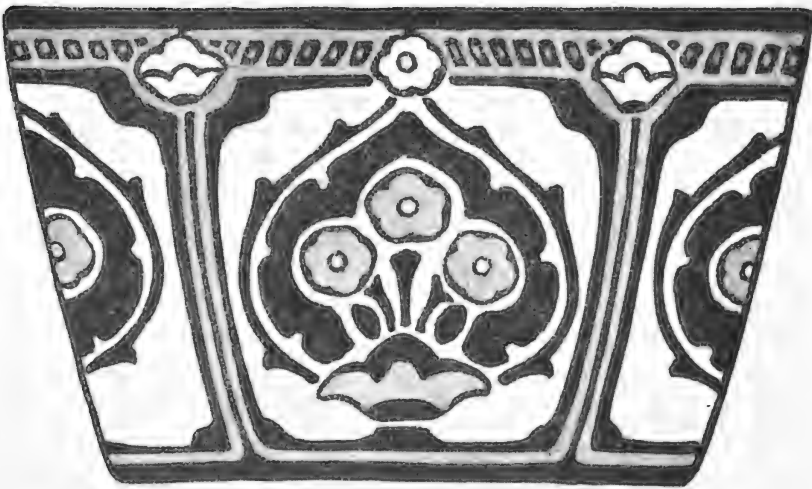
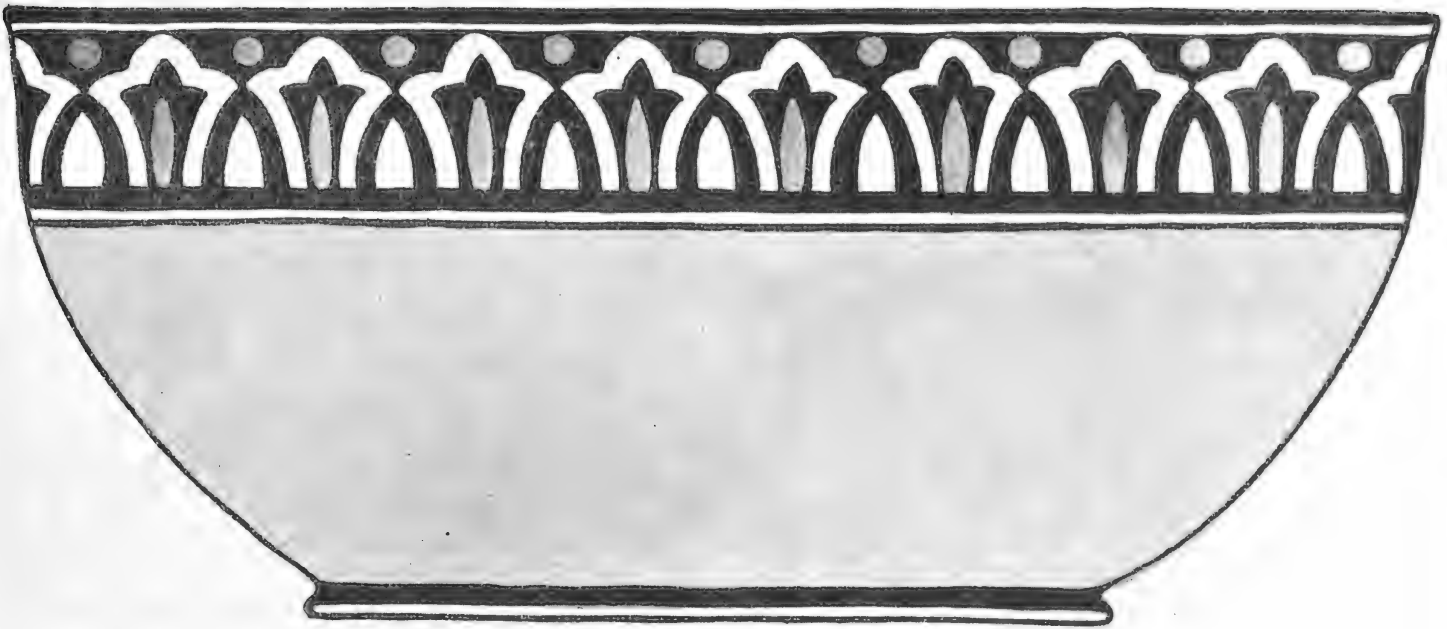
Arthur L. Beverly

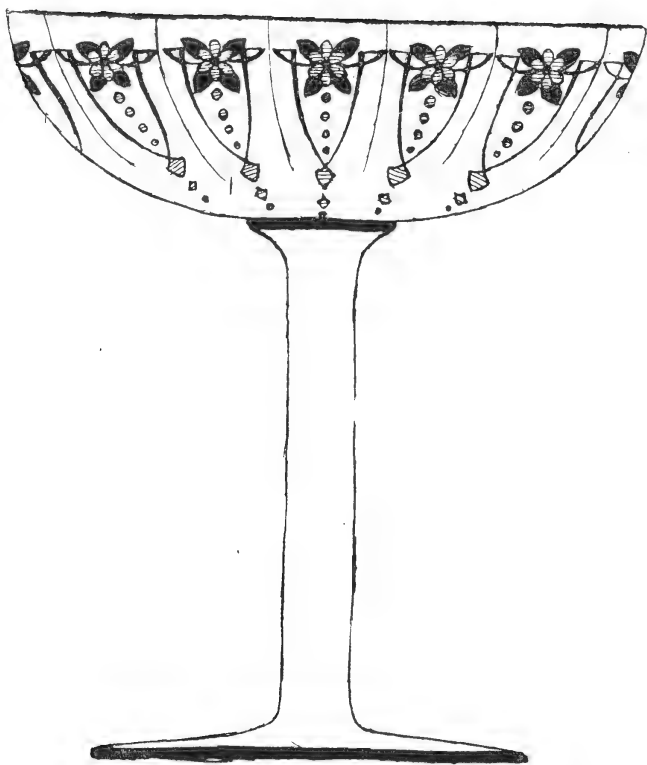
THESE designs may be used on cups and saucers, oatmeal bowls and plates. Keep the colors very bright in hue, and be careful to keep the same contrast of value that is given in the designs.

In the alphabet borders, if you decide to vary the color in the gray value, for instance "O" and "M", keep them in the same relative black and white value, so that the continuity of that value will be observed.



PLATE—KATHRYN E. CHERRY





DESIGN FOR GLASS—LOLA A. ST. JOHN
Use two kinds of Gold or Gold and Enamels.

GENERAL SUGGESTIONS ON GLASS DECORATIONS.

D. M. Campana

BREAKAGES in glass firing are not more numerous than breakages in china. They are generally caused at the foot of the glass, where glass is thicker and slow to expand during the firing. For this reason lift glasses up from the bottom of the kiln and protect them from too quick heating.

A common mistake in glass decoration, with all over lustre effect, is to forget to apply the lustre on some spots. You will notice how easily a small part of the glass is overlooked when you cover with lustre. And such a mistake can not very easily be corrected.

In cleaning lustre pieces, do not use powder soaps, as this will affect the lustres, especially gold colors, such as Rubies, Maroons, Roses, etc.; rather use alcohol or light soap suds.

In burnishing a gold line or gold design, fired over lustre, I would suggest agate burnishers, so as not to scratch the lustre.

All qualities of glass will decorate and fire; however, a good quality of crystal will have a far better brilliancy and beauty than a cheap material glass. It is the same in china decoration. All china will fire and decorate, but some of the cheap varieties you would not wish to have exhibited in your home.

In glass work, always try to decorate pretty, artistic shapes of good crystal quality, and you will always have a good value.

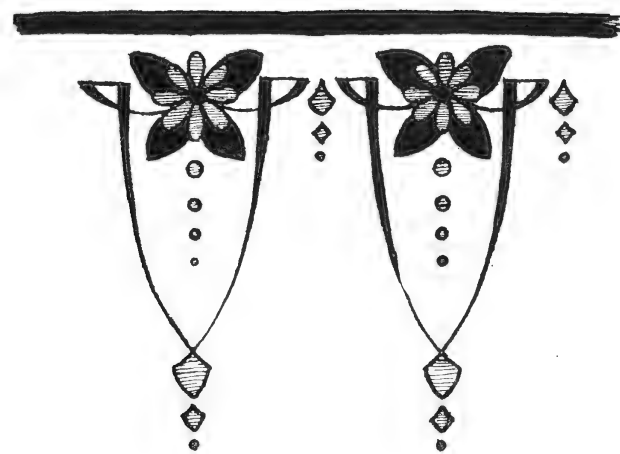
The strongest attractiveness of glass is its transparency. It is beautiful. The more you cover this transparency with opaque colors, the worse will the glass look. Hence I advocate lustres, because they do not cover or affect the most important quality of glass.

Glass can be printed, etched and powdered, etc., just like china. It can be fired as many times as you desire.

When properly fired glass decorations will stand as much use as china will.

In sending out glasses to be fired, see that your decorations are perfectly dry and wrap in tissue paper rather than cotton.

If you wish to thin lustre colors, always use Essence for Thinning Lustre. This article is purposely made for it. Lav-

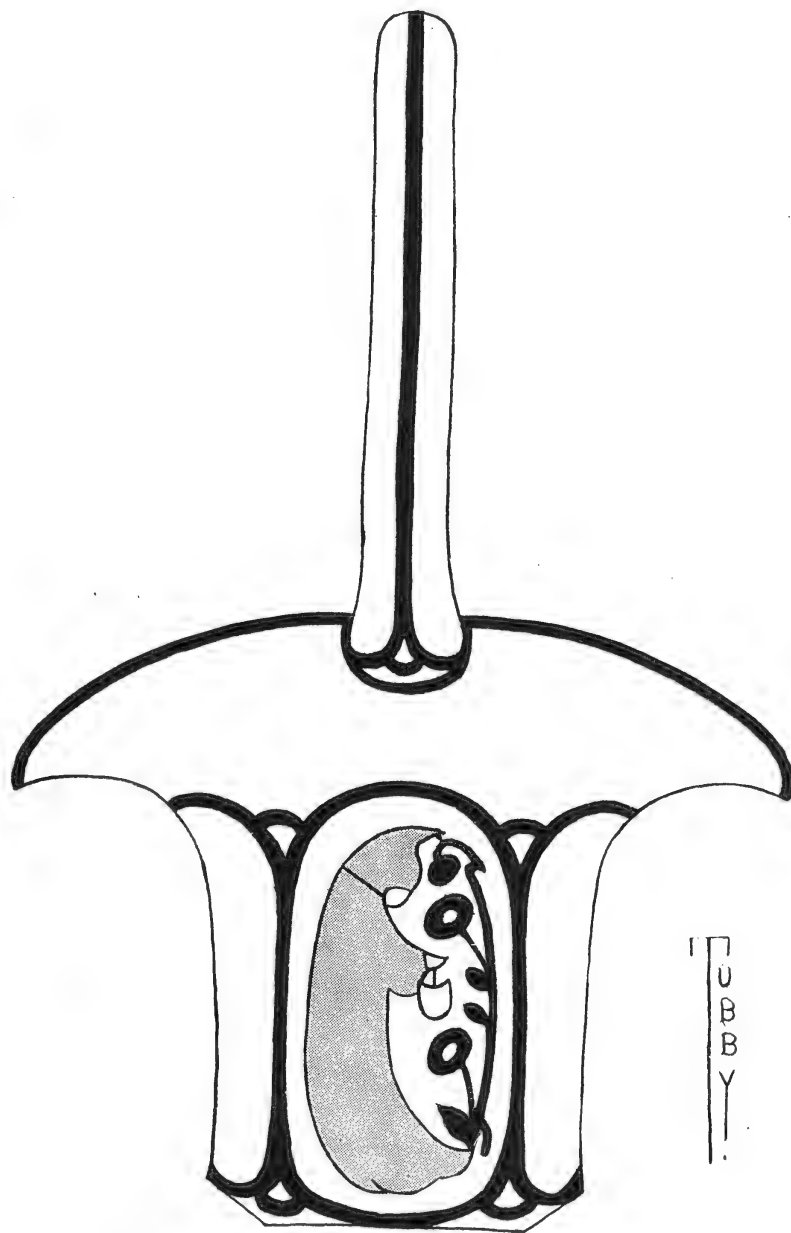


ender oil is not always pure and dependable; furthermore, it keeps your lustre open too long and it will gather dust.

Enamel decorations on glass will not chip off, but are apt to boil and become sponge-like.

There are transparent colors in powder, also opaque colors in powder, and both may be used for glass decoration. In mixing them for painting on glass, add to your medium a trifle of sweet oil. This oil will prevent blistering.

All glasses should be perfectly clean before you paint them. Use alcohol or soap suds and dry with a lintless rag.

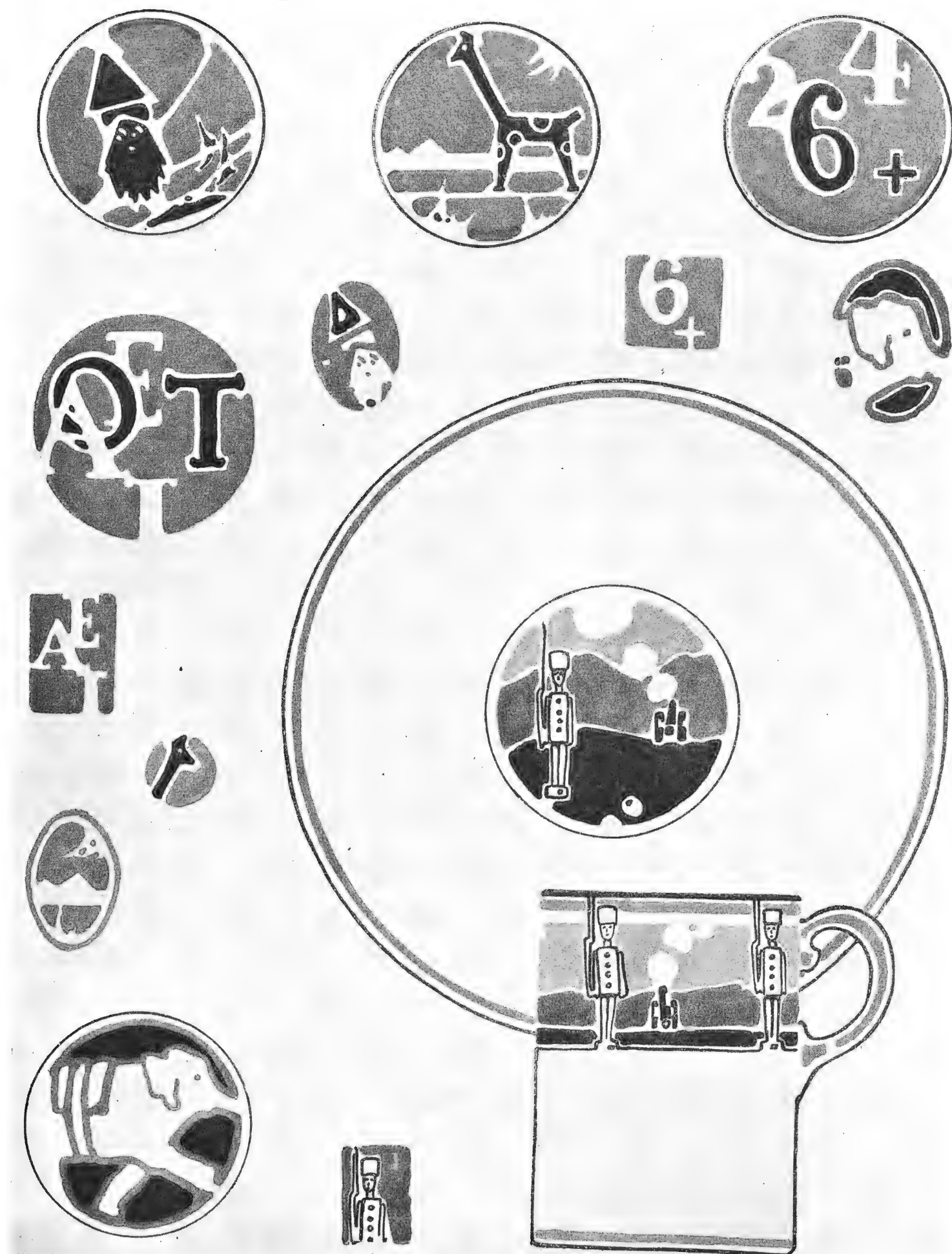


CONTRARY MARY MOTIF—LEAH RODMAN TUBBY



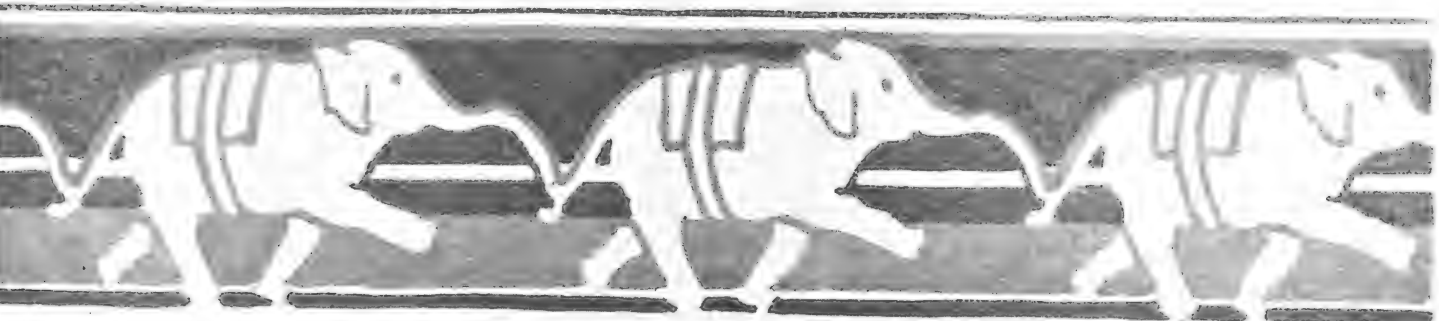
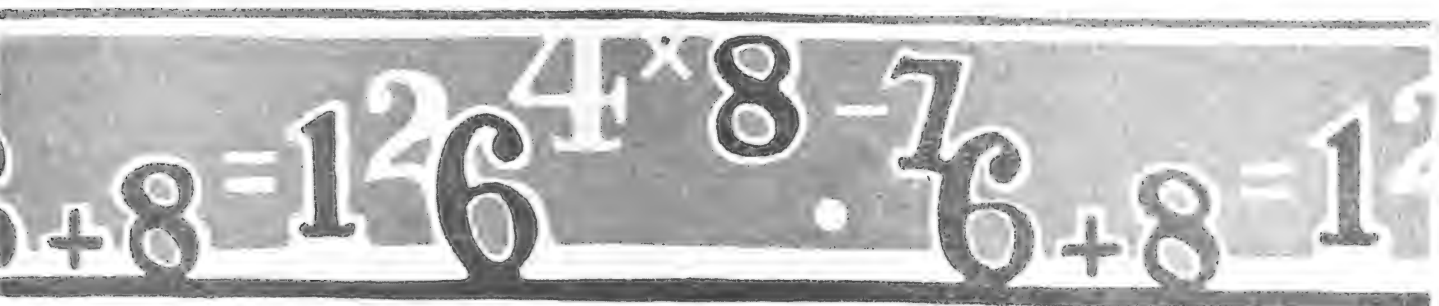
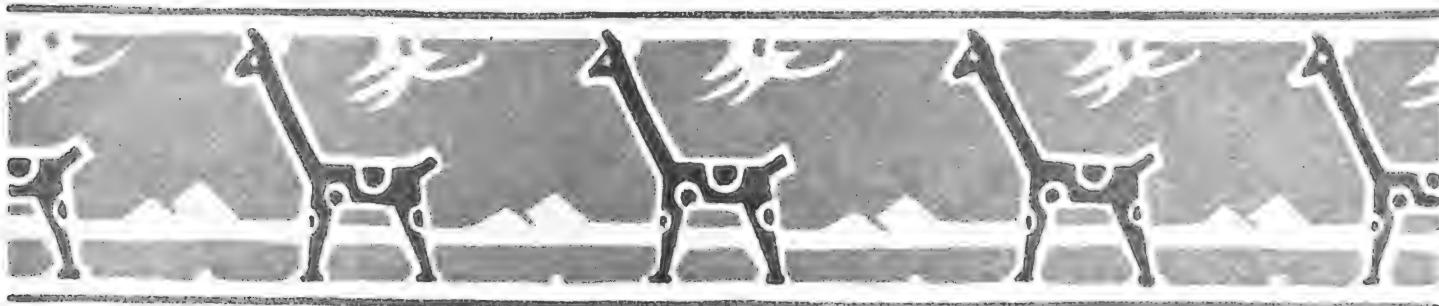
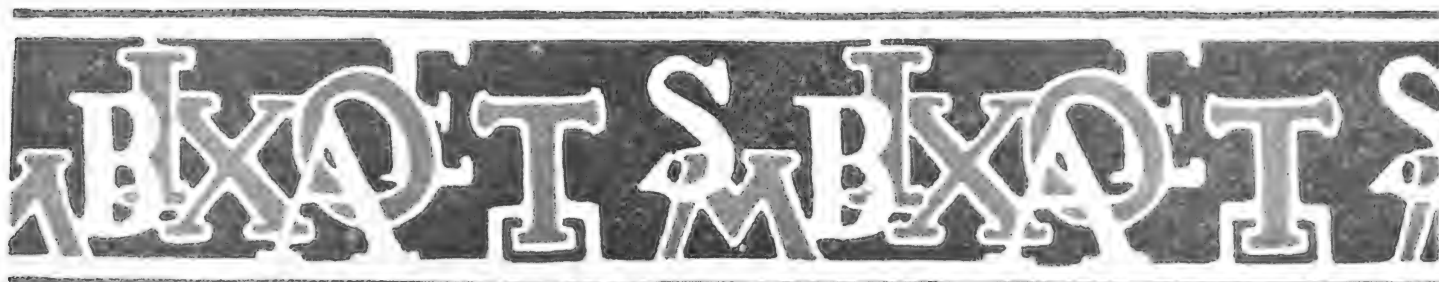
VASE—ESSIE FOLEY

(Treatment page 4)



SIX DESIGNS FOR CHILDREN'S CHINA—ARTHUR L. BEVERLY

(Treatment page 6)





PLATE, CUP AND SAUCER—MAY REYNOLDS JUDSON

FIRST FIRE—Paint roses in Rose, American Beauty, and Crimson Purple.

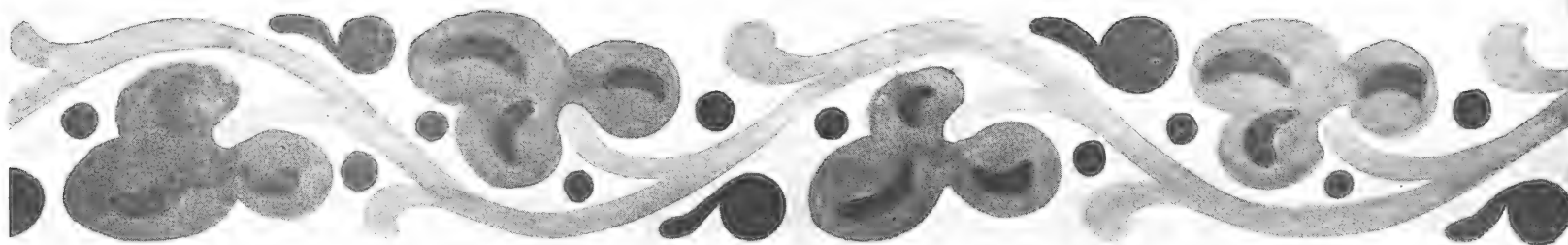
Second fire—Tint is Pink Glaze dusted on. Use Special Tinting Oil to dust with, see that the oil is put on smoothly and is well padded so that it is even before dusting on the Pink

Glaze for the tint. After the tint has been put on and properly applied, wash over the roses if necessary with Peach Blossom. If you have a hard rose color, give it a good fire until it assumes a delicate pink hue. When the tint is dusted on it is only necessary to apply it in one fire, as in dusting more color adheres.



PLATE, PLUM DESIGN—ADELINE MORE

OIL darkest bands and dust with Water Blue. Oil lower grey band and dust with Florentine Green. Light grey background is oiled very lightly, dusted with Glaze for Green. Plums are painted with Deep Blue Green and a little Banding Blue for the light tone and Banding Blue, Copenhagen Blue and a little Black for the dark. Leaves are Shading Green and a little Copenhagen Blue for the light with a little Yellow Green added for the dark and used heavier.



COPTIC MOTIF—SUITABLE FOR CHINA OR LINEN

Esther A. Coster

- (a) Two or three tones of same color.
- (b) Two tones of one color and a contrasting color.
- (c) Three different colors, two of them similar in hue, and the third a strong contrast, the contrasting color to be used sparingly.

(d) Three colors, may be of contrasting hues held together by heavy black outlines.

Colors suitable for Coptic design:

Dark Blue dulled—1 part Myrtle Green, 3 parts Royal Blue, 2 parts Neutral Grey.

Violet, dull—1 part Violet, 3 parts Neutral Grey.

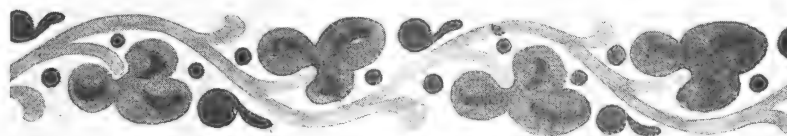
Yellow, very dull—6 parts Egg Yellow, 1 part Violet.

Orange—Yellow Brown.

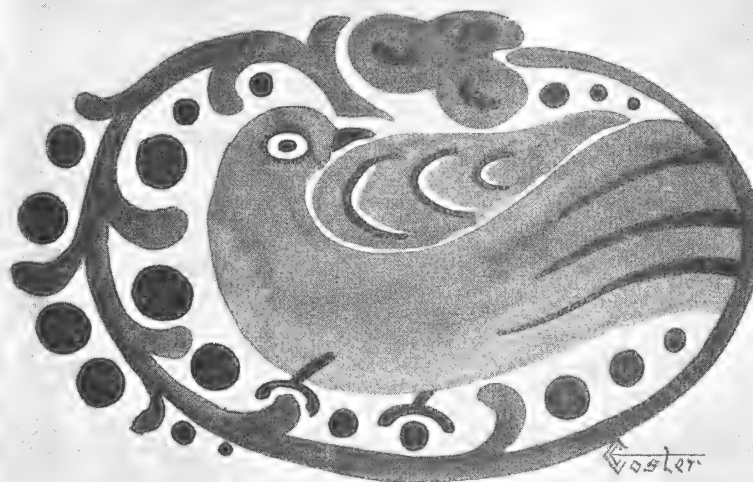
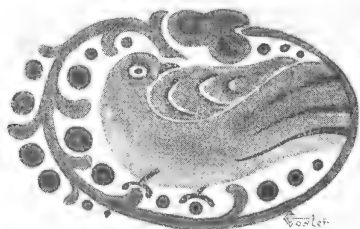
Green, dull—2 parts Empire Green, 1 part Neutral Grey.

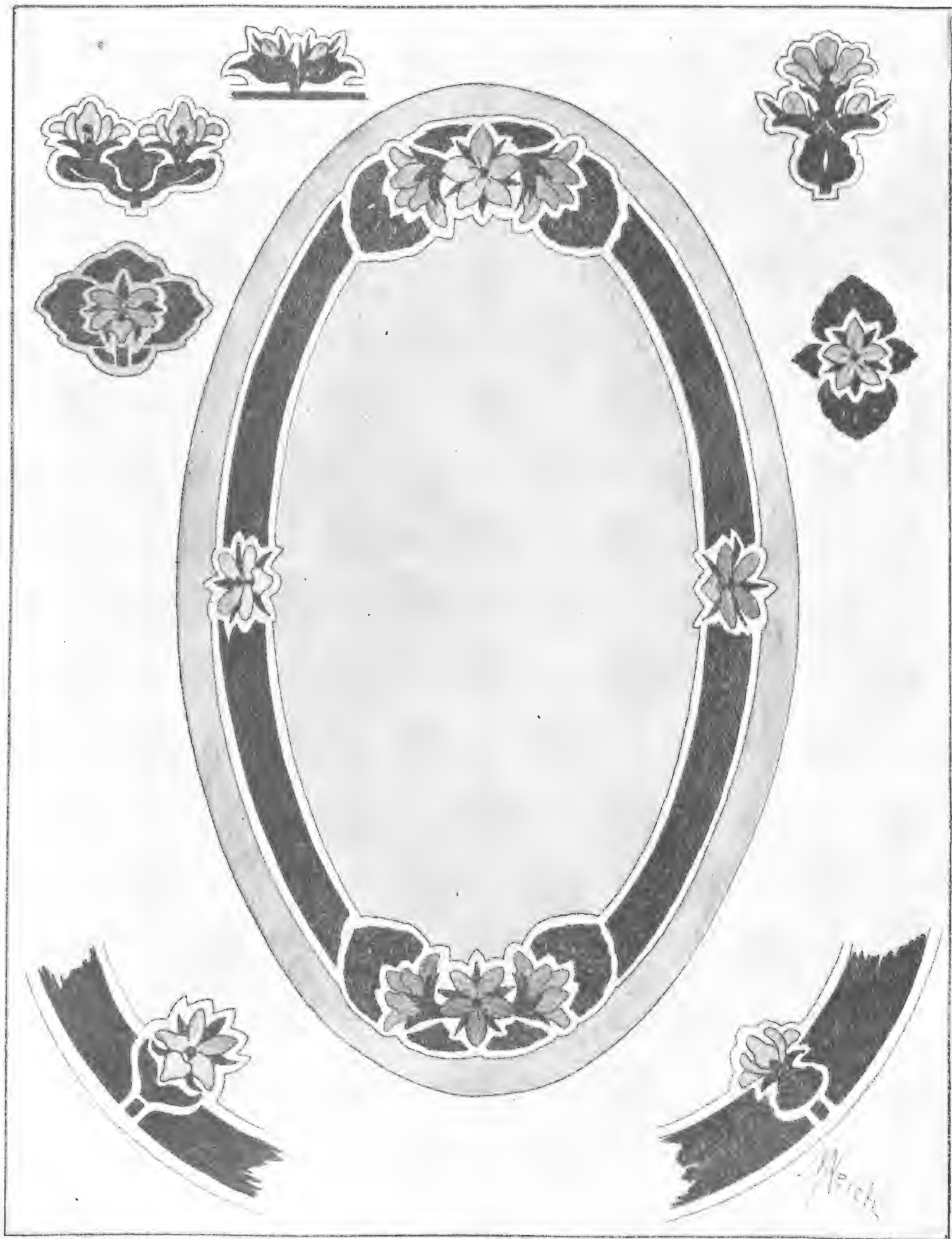
Green, dull and light—Celadon.

Red, dull—Dark Red, put on thin.



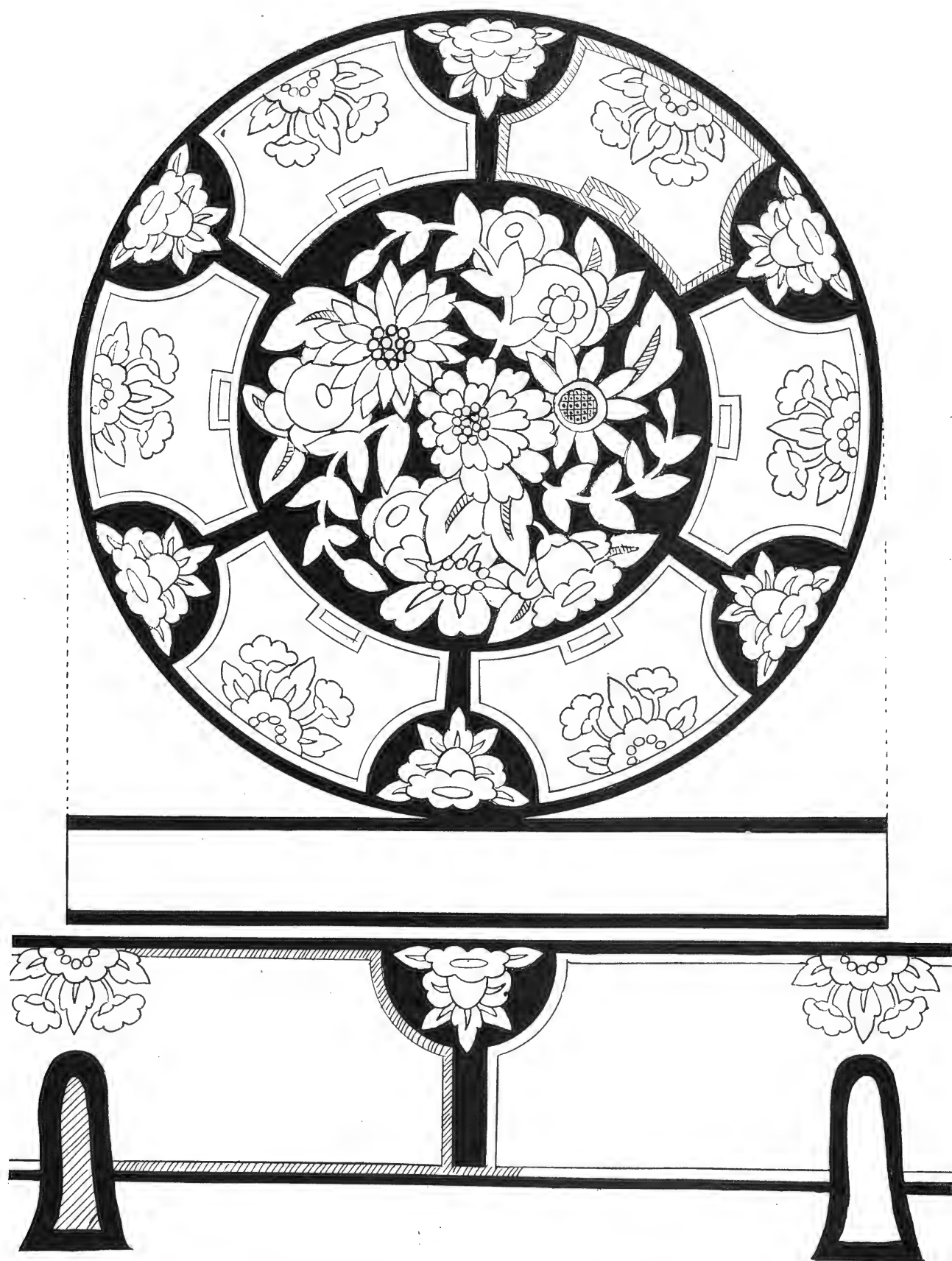
For bright touches use Yellow Red (effect of orange); Yellow Green (effect of green); Egg Yellow (effect of yellow); Russian Green (effect of blue); Blood Red (effect of red).





OLIVE DISH, PLATE BORDER AND UNITS—M. A. YEICH

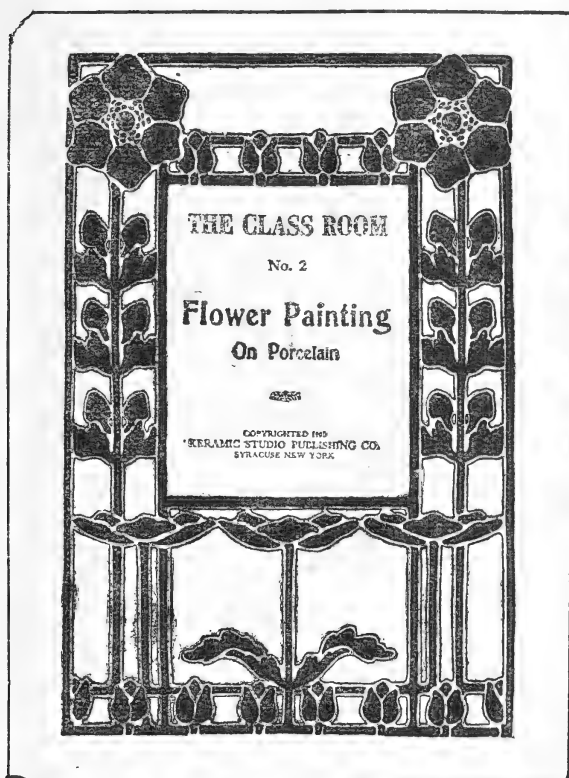
Paint dark parts with Green Gold. For the ground use two tones of Grey or Grey Blue, using the lighter tone for the paths around the design. Paint the flowers with Delft Blue or Dark Blue and dust the outer band with the same color. Use the same colors for the other motifs.



BON BON BOX—MRS. F. H. HANNEMAN

OUTLINE in black. All blacks in the design are black enamel. Bands and spaces with diagonal parallel lines are gold. Flower in the center is three shades of pink enamel with yellow center. The Poinsetta is done in dull red enamels with yellow centers, the Sun Flowers in yellow enamels with the circle around the center green and the center black enamel dots. The bell shaped flower, also the bell shaped flowers

around the edge enclosed in black are done in two shades of violet enamel. The remainder of the flowers in the center are done in dark blue, yellow and orange and pinks. The remainder of flowers at the edge are in pink enamels, green centers with yellow dots around the center. All leaves are done in two shades of grey green enamels.



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JUNE MCMXVIII

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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.

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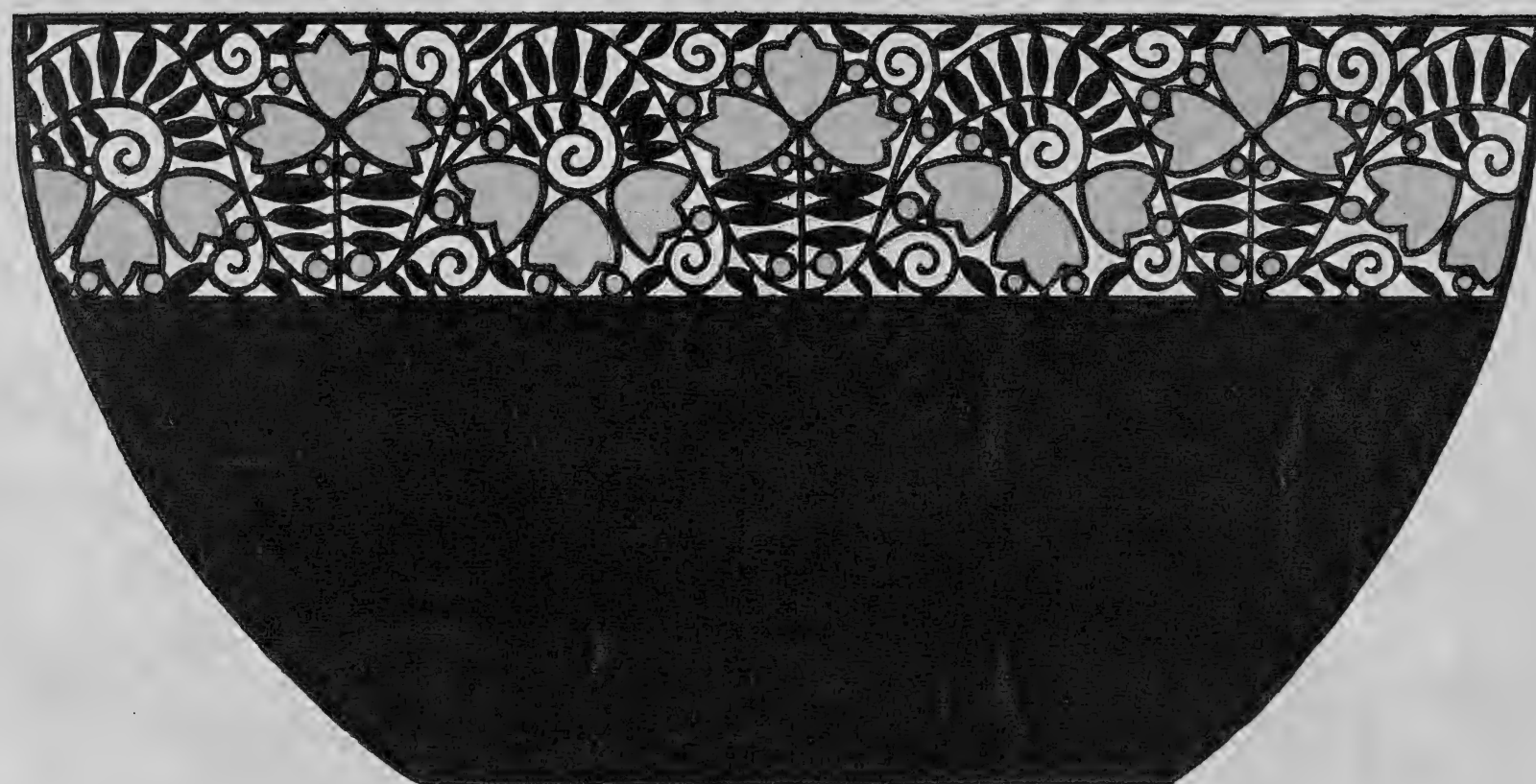
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BOWL, IN BLACK, BLUE AND GREEN—ALBERT W. HECKMAN

JUNE 1918
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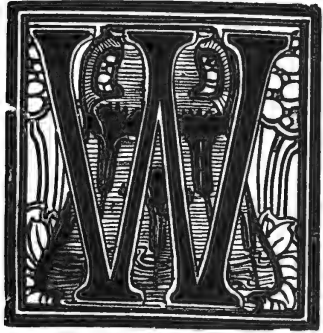
This was carried out on a Lenox bowl with a Brilliant Black Enamel, an Emerald Green and a Cobalt Blue. If the blue used is too dark the effect of the design is lost so it is well to make one or two experiments and add a little white to the blue to get the desired result. Keep the green as intense in hue as possible

KERAMIC STUDIO

Vol. XX, No. 2.

SYRACUSE, NEW YORK

June 1918



WE call attention to the competition offered below by one of our real friends, who has come to the front to relieve the stress of battle. *Keramic Studio* feels that the least it can do is to also offer prizes for design competitions on its own account. We must all do what we can to keep up the interest in good design work, with the hope that we will see before very long the end of the distressing conditions which have prevailed during the last two years.

* * * Again thanking you for your kindness, and hoping that neither the war nor anything else will "down" our *Keramic Studio*, I remain—No, wait a minute! What do you think of having another competition? This time, a snappy, cheerful design to decorate an individual set for the tray of the "Sick-a-bed" lady or gentleman. I have a check ready to donate for the first (\$15) and second (\$10) prizes, with the hope that the designs will appear in the next October number. I will mail my check for \$25, whenever you are ready for it.

Respectfully yours,

MARTHA FIELD BLAIR.

Competition No. 1—Designs to decorate the china set of an invalid, lady or gentleman. First Blair Prize \$15. Second Blair Prize \$10. Competition will close September 1, 1918.

Competition No. 2—Best sheet of designs for "Little Things to Make," especially for Christmas, adapted to shapes that can be procured in our stores, china or pottery. First Prize \$10. Second Prize \$5. Competition will close October 15th.

Competition No. 3—Best sheet of designs for glass decoration, adapted to existing shapes. First Prize \$10. Second Prize \$5. Competition will close October 15th.

For particulars see advertisement on back cover of the Magazine.

✱ ✱

LOOKING FORWARD

Henrietta B. Paist, Assistant Editor

ON every hand one is met with the sincere questioning of artists in all branches of art, as to their justification in trying, in the face of such a world catastrophe, with the fate of Nations hanging in the balance, to keep the fires of "Art and Culture" alive.

Early in the war our President said in answer to a query from an educator—"By no means should our schools and colleges be closed during the period of the war or general education be neglected. Never in the history of the world have educated, cultured men and women been so needed as they will be to carry forward the work of reconstruction and peace." This certainly does not apply only to general education. The world will need men and women of vision—with ideals—to inspire and hearten the workers, and to record achievement. Art and Science, like Science and Religion, are ever converging. There is no longer "a great gulf fixed," it is already spanned by invisible threads which art has spun. The Industrial arts represent the methods by which the mind applies feeling and knowledge. "For action", as Will Comfort says, "invariably follows to fill the matrix of the thought."

We would not minimize the splendid courage and self-sacrifice of those geniuses who have dropped pen-brush and chisel and have taken their places in the front ranks of

action. Their courage and sublime self abnegation are proofs of their sincerity and their high ideals; but these must remain sufficient seed in the cultural and aesthetic pursuits for another yield and there must be husbandmen to till the soil and garner the crops. We have an example in Germany of what science minus moral aesthetic and religious ideals can accomplish.

Art in all its departments blazes the way for Science. It prepares the soil of the mind by repeated prophetic visions, it is the heart of humanity; science the brain. It is intuition, science deductive; it is inspirational and prophetic, science corroborative. It was Tennyson who first voiced the ideal of "The Parliament of Man, the Federation of the World."

I think it is Edward Carpenter who says "Art expression is one of the means by which humanity is freeing itself from a local point of view, local doctrine and prejudices and seeing the organic unity of mankind."

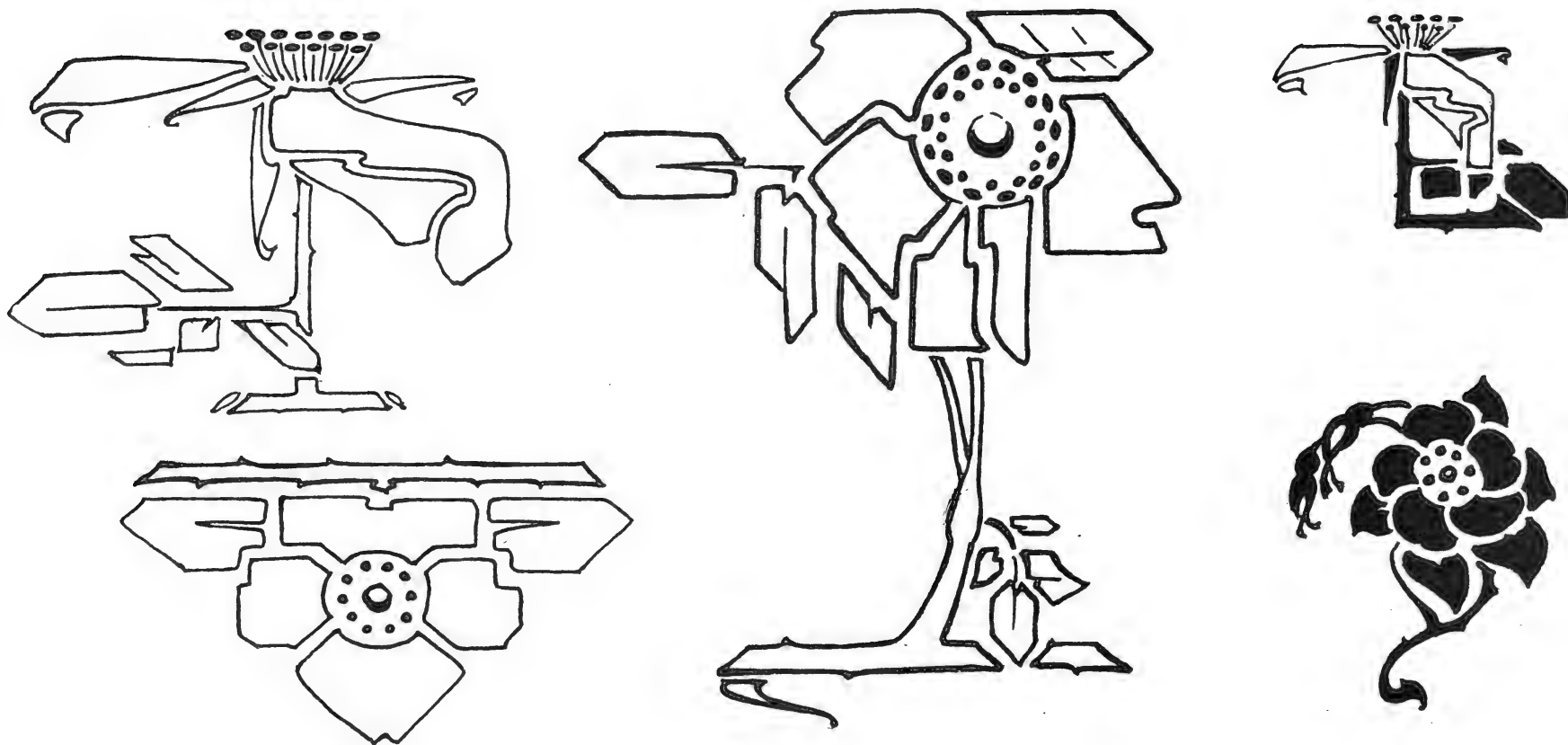
The value of the aesthetic ideal lies in the fact that it "fulfills the double condition of optimism and purity. It creates in mankind a confident mentality", a desire for the best. We believe in the survival of the *highest* as opposed to the "fittest" according to Germany's idea of the "fittest."

I would not presume to put up this argument in defence of any one craft or department of art. Ours is a very small part of that world known as the *Art World*, the larger world may well be able to dispense for a time with art objects—the products of artists and craftsmen; but it cannot for a moment dispense with the ideals with which art has inoculated the human mind and which it will help to preserve. The world, at this crisis, is learning that the art of living is not by absorption, but by expression, by the output of our deepest convictions coupled with action. It is learning the lesson, which in times of peace, would, if universal, bring universal happiness. This is the secret of the hold which art has on its devotees. When we can all learn to look upon all necessary activities as a means of expression, as parts of a language by which we communicate with each other, and not as an end in themselves, it will free us from the bondage and drudgery of the physical performance and give us that sorely needed *sense of values*. This is when the relation of art to economics becomes apparent. We need to learn to make a wiser expenditure of our time and talents, not to eliminate or even conserve, too much.

There is a type of layman, without vision (we, all know him), who prides himself on being practical, as opposed to the dreamers and theorists. But is he? Is he not the dreamer, living subconsciously, by proxy so to speak, absorbing instead of expressing, while the poets, painters, sculptors and philosophers are awake, alive, to the real things of life. Are they not after all the "sentinels," the "outlooks" in the watch towers of the world? Are they not the eyes, the ears, the very hearts for the "practical" ones, seeing, hearing and feeling the truths of nature, "holding the mirror up to nature," that all may see the reflections. They "go to the God of the wood, to fetch His word to men."

When this great tragedy overtook us America was just awakening to the need and desire for nationality in art. The war will probably bring out all latent talent, all the creative

(Continued on Page 26)



CONCERNING WILD ROSES AND THE TREATMENT OF DESIGNS AND UNITS—WILD ROSE MOTIF

Henrietta Barclay Paist

IS there any flower under the sun which makes a more universal appeal than does the Wild Rose—or "Eglantine." Violets are next in popularity in the enticement of character, form, color and exhalation. But the quality of the fragrance of the wild rose is like that which comes to us on the wings of the wind after a rain. It is the fragrance of "Mother Earth" washed clean by dews and warmed by "Old Sol." All roses have their individual charm—but none have that rare simplicity, that wild swift evanescence, that fleeting spiritual quality which is so characteristic of the wild rose. The color is ravishing in its purity and in its variety of strength. The unconventional grace of the branches and clustering buds, the lovely leaf formation, all go to complete that subtle individuality with which no hothouse variety—no matter how beautiful—can compete.

It is one of those flowers which lend themselves freely to conventionalization, and yet which we hesitate to put into formal moulds. That they lose the sense of fragrance and the evanescent quality in so doing, there is no question. It is at its *best* in its wild unconventional manner of growth, as the Japanese use their plums and cherry branches. But *our need* is our *justification*; we are bent on making formal decorations for articles of use and, as such, we must choose from nature that which serves us best, preserving as much as possible the individuality and charm of the original motif.

The designs and units shown in this number are all practical for adaptation to porcelain forms. The teaset is intended to be carried out by etching away the background and then treating the design with two tones of gold, Yellow or Roman and Green Gold. The surface of the china may be left in its original purity or may be tinted a soft ivory or delicate grey.

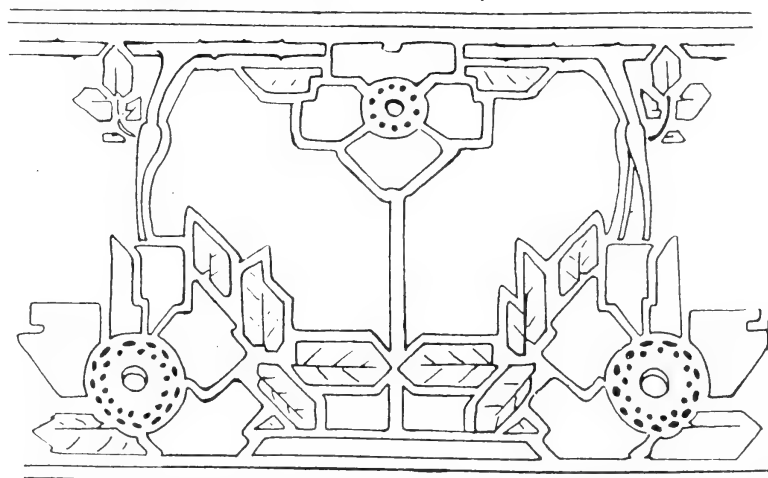
The little curly unit is lovely repeated at intervals on a teaset of suitable shape (a shape more oval in outline) and carried out in enamels. The borders can be adapted to any

suitable shapes and carried out in flat color or enamels, in a color scheme of pink, green and ivory. If flat color is used a gold outline is complimentary; if in enamel, good execution does away with the *need* of an outline, although this is a matter of individual taste. The large border can be carried out by etching away the path around the design and then treating the whole background with lustre.

An effective way of treating the small border, if one wished an unusual effect, would be to make the background black, against which the pink, green and yellows of the design would stand out in relief. The handles and extra lines for banding and completing the pieces, could then be black, making a stunning little tray set for porch or indoors luncheon. If one wished to use a yellow and black color scheme for this border one may with perfect consistency, as it has been reduced to the abstract genus, *Rose* and might well answer to the yellow Scotch variety of few petals.

Next month I shall show another border, more consistent with the large circular unit, so that one could, if they desired, apply the unit to a bowl, using the border on the outside and the unit in bottom of bowl.

Also I shall show some variations from the lovely wood violet theme, the flower that competes most closely with the wild rose for popular favor.



Wild Rose details.



WILD ROSE DETAILS—HENRIETTA BARCLAY PAIST

(Treatment page 18)

BEGINNERS' CORNER

JESSIE M. BARD - - - - - EDITOR

Dickinson Seminary, Williamsport, Pa.

HYACINTH BOWL AND PLATE (Page 25)

THIS design is to be carried out on Satsuma ware or Bel-leek and to be done in enamels. Trace design on the ware carefully and outline with a fine grey line of India ink. The enamel is mixed with enough enamel medium to make a thick paste, just enough to hold the color together and then keep the enamel thin while using it with fresh turpentine. If the turpentine is old the enamels will spread and having too much enamel medium in it will have the same result. The brush to be used is a long haired No. 1 sable liner. All bands and upright lines are black enamel and also the outer edge of open circles. The two upper flowers in bowl and the slanted one on plate are Citron Yellow. The remaining flowers are Mars Yellow. The black tone on the flowers and the large black figures on the bowl are Grass Green. The flowers on the plate should have the same dark space as on the bowl. The solid black circles are Orange No. 3 and centers of open circles are Orange Red



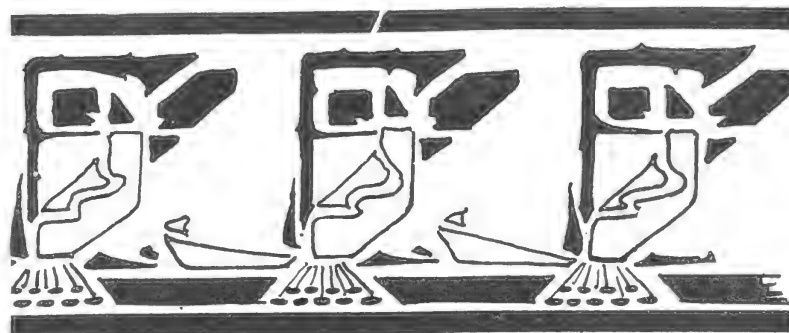
ANSWERS TO CORRESPONDENTS

A. B. G.—There is an acid which dries instantly and is combined with the paint to produce the flowers on ivory. It does not wash off with hot water and is very satisfactory in all ways. The chemical is clear and resembles water. The paint comes in tin jars and is moist. The brush is first dipped in the acid and then in the paint and applied. Can you tell me where to purchase this?

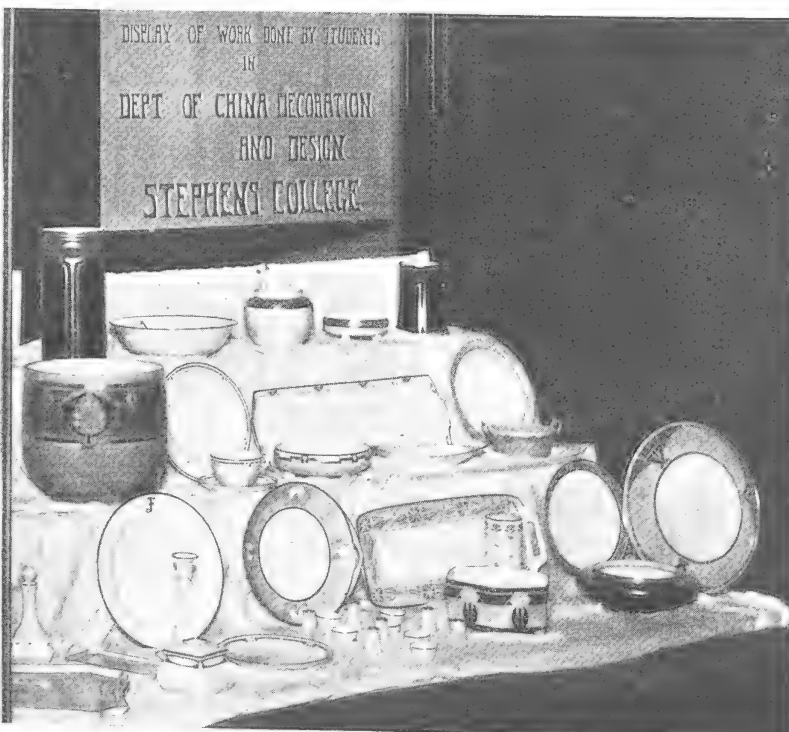
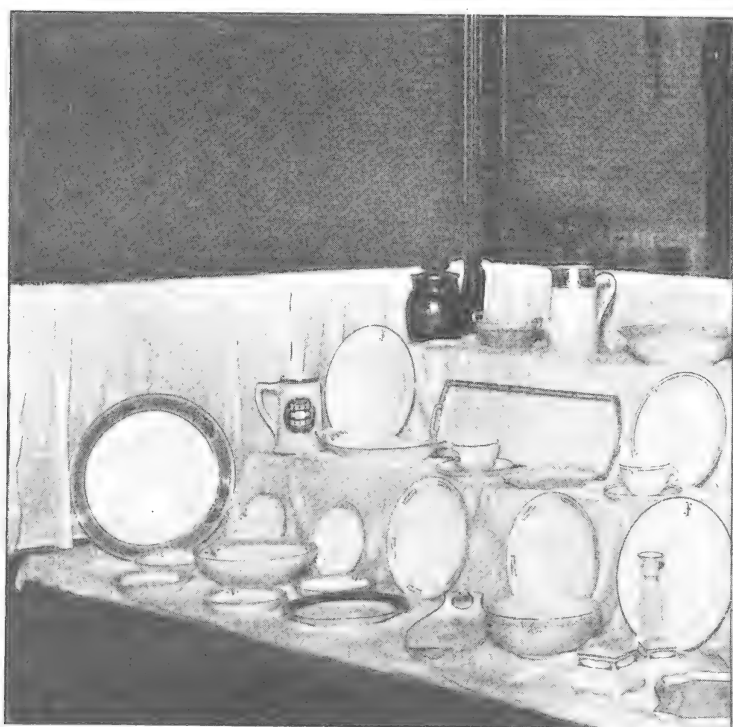
We do not know what the paint is to which you refer. Some of the Art Supply Houses advertise colors to be applied to wood, ivory, etc., but it does not answer your description. Possibly some of our advertisers would give you the information through us.

Mrs. B. D. T.—Can you tell me what makes silver look cloudy?

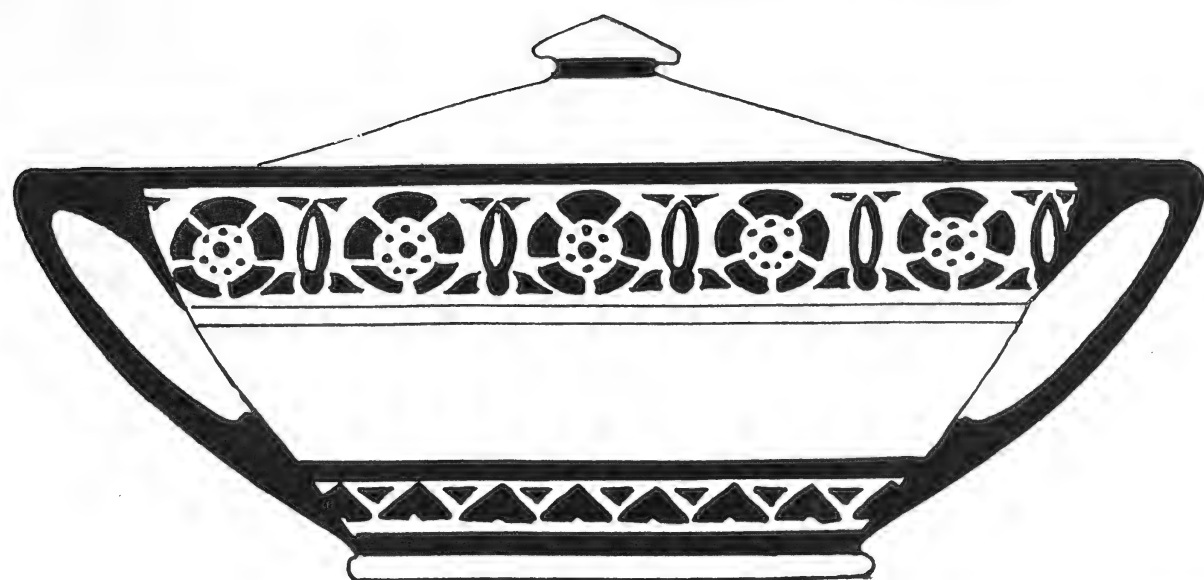
If it was on china and does not burnish well it has been applied too heavy, silver should be applied very thin.



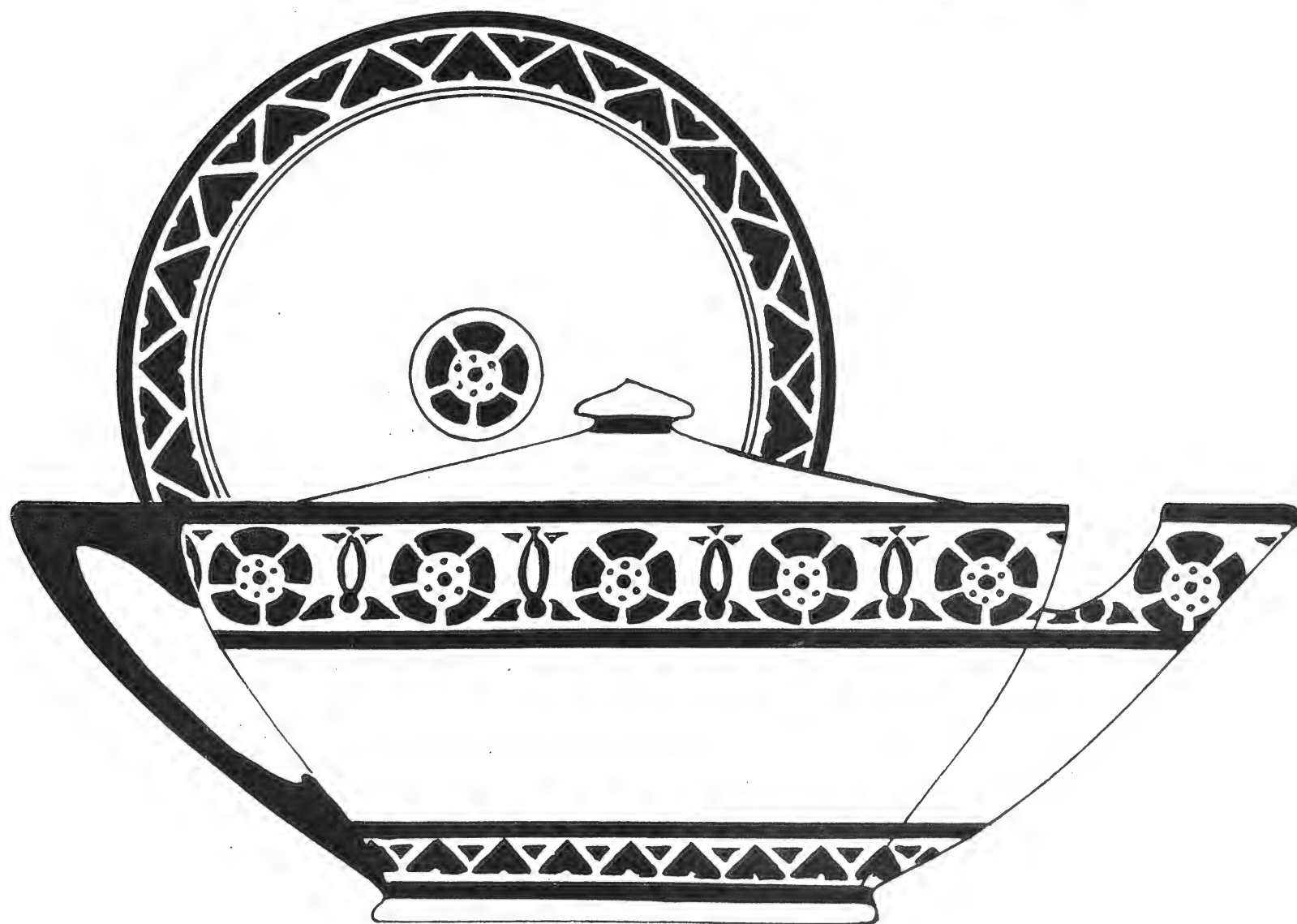
WILD ROSE DETAILS—HENRIETTA BARCLAY PAIST

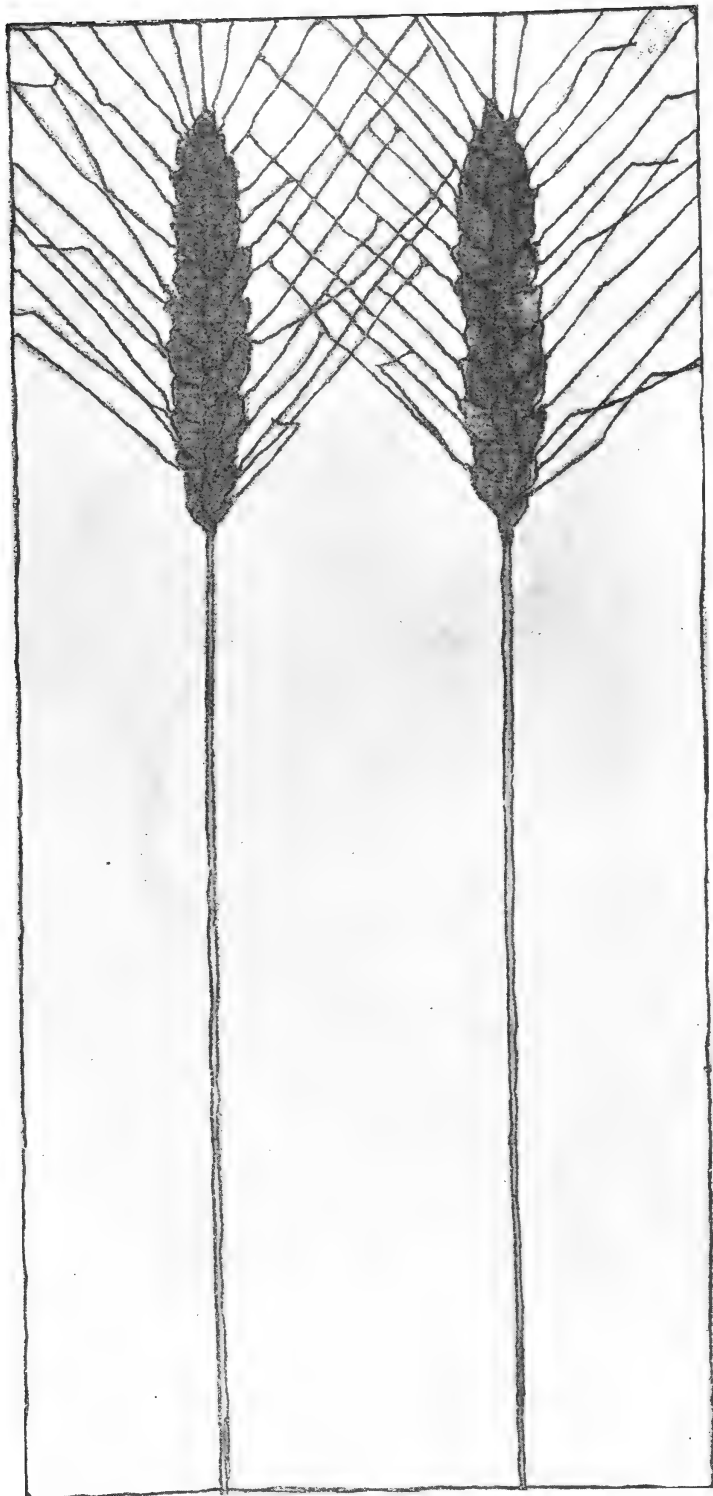


DISPLAY OF WORK DONE BY STUDENTS IN DEPARTMENT OF CHINA DECORATION, STEPHENS COLLEGE



TEA SET,
WILD ROSE MOTIF—
HENRIETTA BARCLAY PAIST
(Treatment page 18)





WHEAT MOTIF

A. W. Donaldson

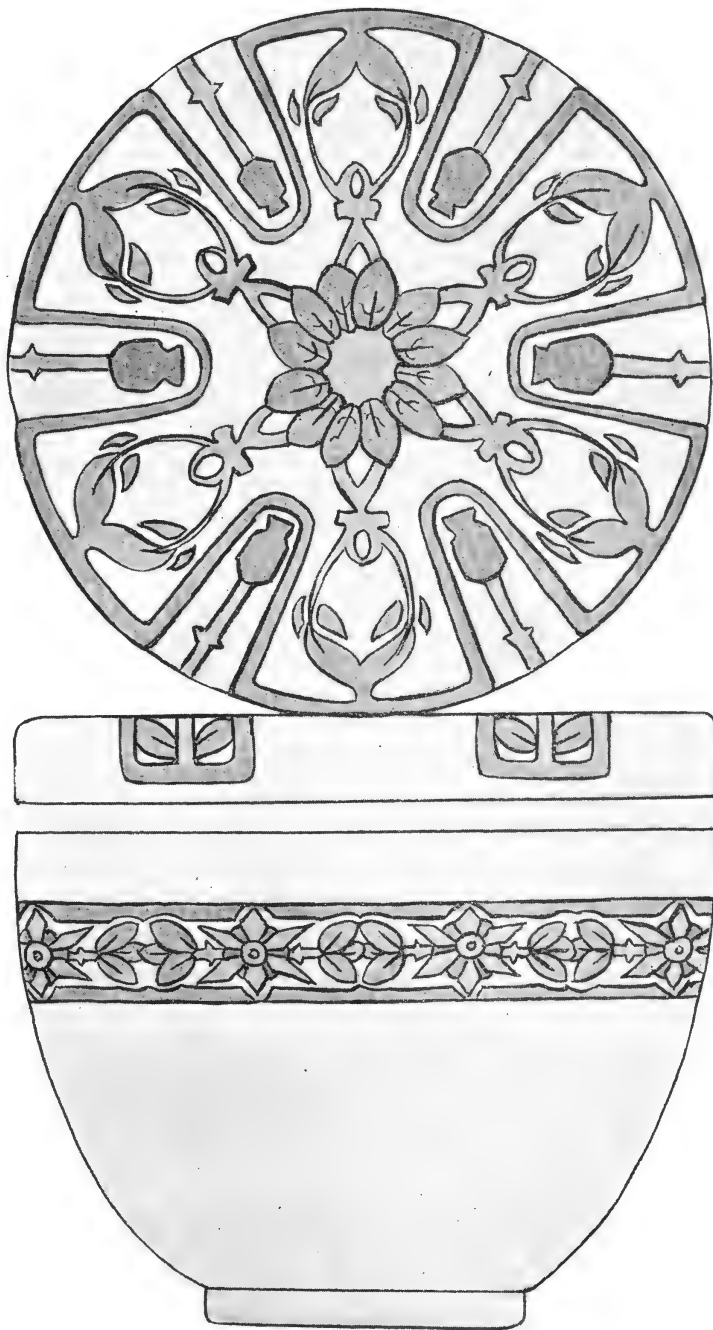
OUTLINE and stems may be Gold or Black. Paint the wheat with Albert Yellow and a little Yellow Brown. Background is 3 parts Albert Yellow, $\frac{1}{2}$ part Yellow Brown, $\frac{1}{2}$ Dark Grey.

AN OPENING FOR TEACHERS

The Board of Examiners of the Department of Education of Greater New York invites qualified persons with at least four years experience in the following vocations to apply to teach such vocations in the public evening high school classes in industrial art: Mural Decoration, Book Illustration, Interior Decoration, Cast Drawing, Costume Design, Textile Design, Poster Design, Flower Painting.

Compensation \$5 per night. Sessions usually four nights a week for 120 nights a year. Apply in person or by mail.

to the Board of Examiners, 59th street and Park avenue, Manhattan. Candidates must be citizens.



SATSUMA BOX

M. Janie Launt

IF an outline is desired use Black but it may be omitted. The following enamels are to be used for the design. For large petals of flowers in the border equal parts Jonquil or Naples Yellow and White. Small space between petals Orange No. 3, the stem on either side of flower and a fine line on the outside of the outer bands are Cafe au Lait, also the large part of the circle in the flower. Leaves on all parts are Florentine No. 2, also the bands in all parts. For top of box, the stem lines leading from center group of leaves are of the light yellow mixture. The buds are Orange No. 3, stem of bud is Cafe au Lait. In the small oval space left in the stem leading from the center leaves on the top and the small dot in flowers in the band use Pompeian Red. Paint a tint of Dark Grey and a little Yellow Brown back of the buds on the top of box and on the space above the border and also the standard at the bottom of box.

COLOR PRINTS

In our advertising pages will be found a few illustrations of color prints we are selling in addition to our regular sale of *Keramic Studio* supplements and studies. We find a good demand for good reproductions in three colors of famous paintings, old or modern. The art of color engraving has so much progressed that these color prints, which sell for very low prices, on the average from 25 cents to 50 cents, are really exact reproductions of the original works. The result is that a number of people, who cannot afford the purchase of valuable paintings, are buying these prints, which,

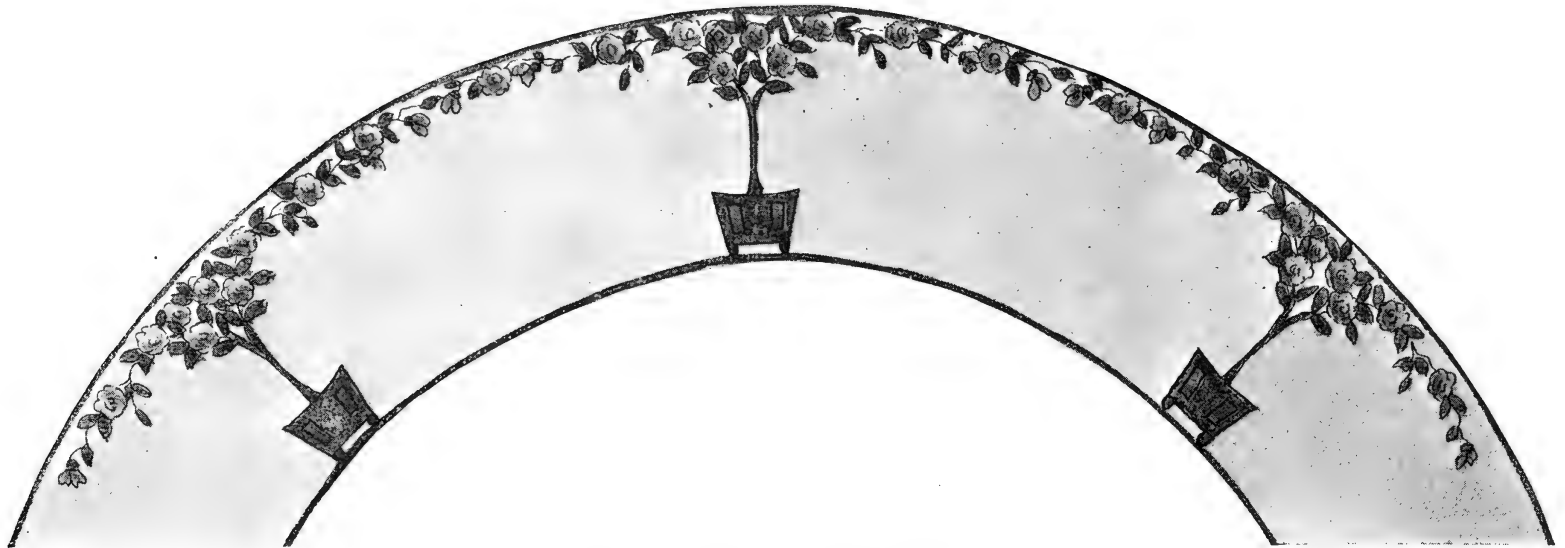
framed in simple and suitable stained wood frames, make a very effective decoration for the walls of a house. Others collect them just as a rich man would collect paintings. They are also invaluable for the study of painting in schools and studios.

We will send samples of prints on approval, and furnish sample outfits to responsible parties who wish to act as our agents for the placing of the prints among collectors, schools and artists. We also intend to have by fall a complete illustrated catalogue.



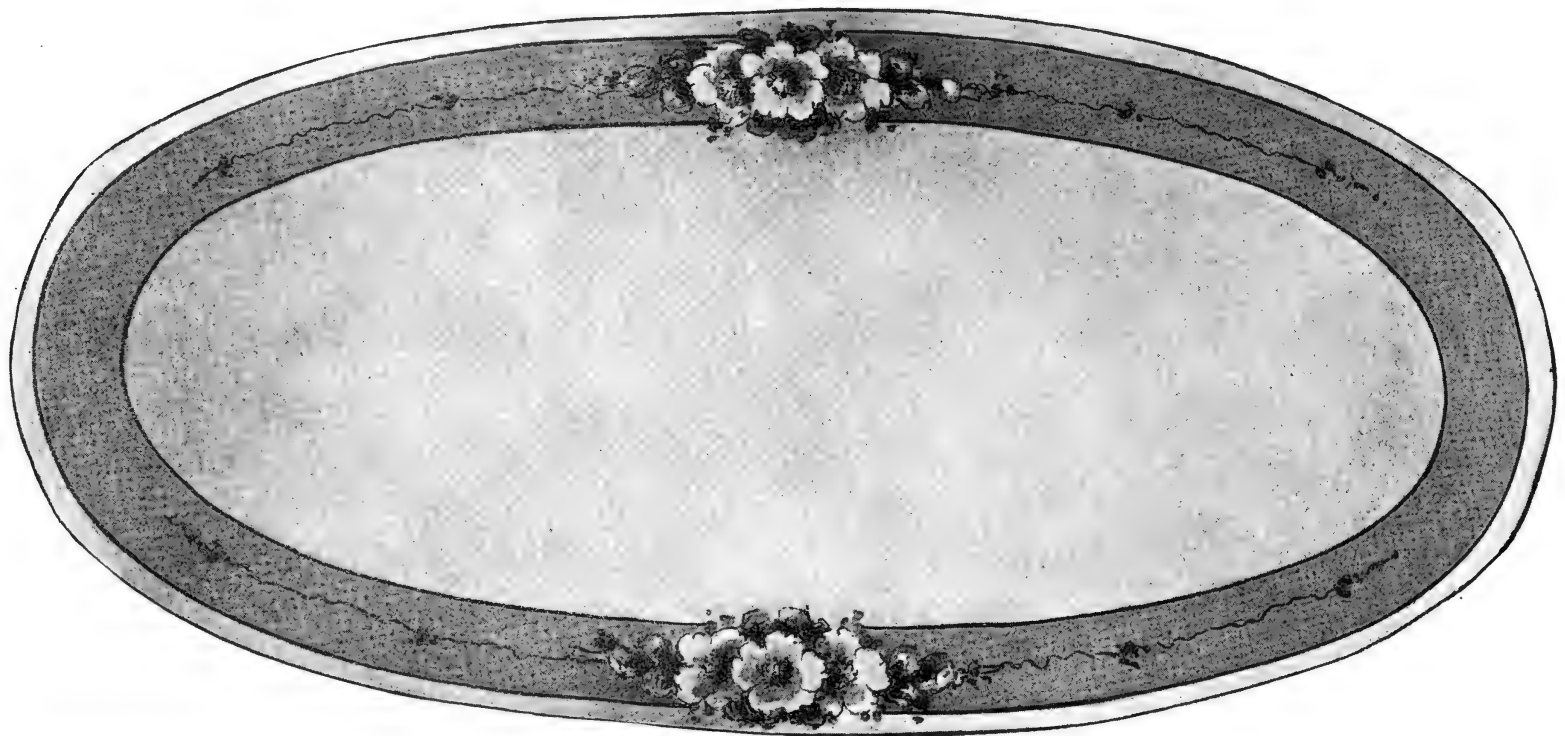
CONVENTIONAL PLATE—KATHRYN E. CHERRY

All darkest tones are Green Gold. Centers of flowers are painted with Yellow Green. Grey space next to edge of plate is Light Green Lustre and the remaining grey space is Yellow Lustre.

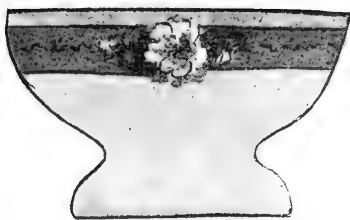


PLATE—MABEL C. DIBBLE

Outline is Black. Rectangle spaces in flower pot are painted with 2 parts Banding Blue and 1 part Copenhagen Blue. Flowers are painted with a very thin wash of Rose and shaded with the same used heavier. Leaves and trunk are Shading Green and a little Yellow Green. Bands and flower pot are Gold.



CELERY DISH AND SALT DIP—DORRIS DAWN MILLS



SHADE flowers with Brown Green and Shading Green and in the centers use Yellow, Yellow Brown and a touch of Auburn Brown. Leaves, Apple Green, Yellow, Deep Blue Green, Brown Green and Shading Green. Stems, Brown Green and shadows Violet of Iron. Tint center and edge a cream and band Yellow Green. Outline band in Brown Green. Also tint outside of celery dish and inside of salt Yellow Green. Handles and edge Gold.



HYACINTH BOWL AND PLATE—ALBERT W. HECKMAN

The flowers in the design are to be done in two shades of Blue Cobalt and Rouen. Use Meadow Green with a little of the Cobalt Blue for all the bands, leaves, small dots and circles. The centers of the circles are all Cobalt Blue. The plate is done in two light colors. Pale Lilac for the flowers and Light Green for the rest of the design. (See another treatment by Jessie M. Bard, page 20)

(Continued from Page 17)

spirit in America, we needed some such "spiritual shock" to bring us to a fuller realization of life. And with the demands which are sure to come with the reconstruction of the civilized world, there will be work for all, of all kinds, for all sorts and conditions of men (and women), for artists and laymen (so called) and we will find some day that the line of separation is imaginary, and self imposed; for are not all real workers artists, and all real artists workmen, and is not all real work expression? and who gives most of himself is the greatest artist, for

True art is more than mere painting or moulding,
Singing or rendering beautiful chords;
Art is expressing the truths of creation
Either in deeds, or with tools or in words.
True art is *living* the *ideals* we cherish,
Making our actions keep pace with our creeds;
Clearing the vision, and ever advancing,
Weaving our theories into good deeds.
Art is the silent enactment of service,
Art gives the *courage* that wins in the strife.
Art wears the lenses which proves all men Brothers,
True art is fusing our *ideals* with *life*.

✕ ✕

Last month I called attention to a possible linen substitute for use during the war (and after) and the subject is so closely bound up with the use of china, and the possibility is so attractive that I would again remind you of what is being done along this line.

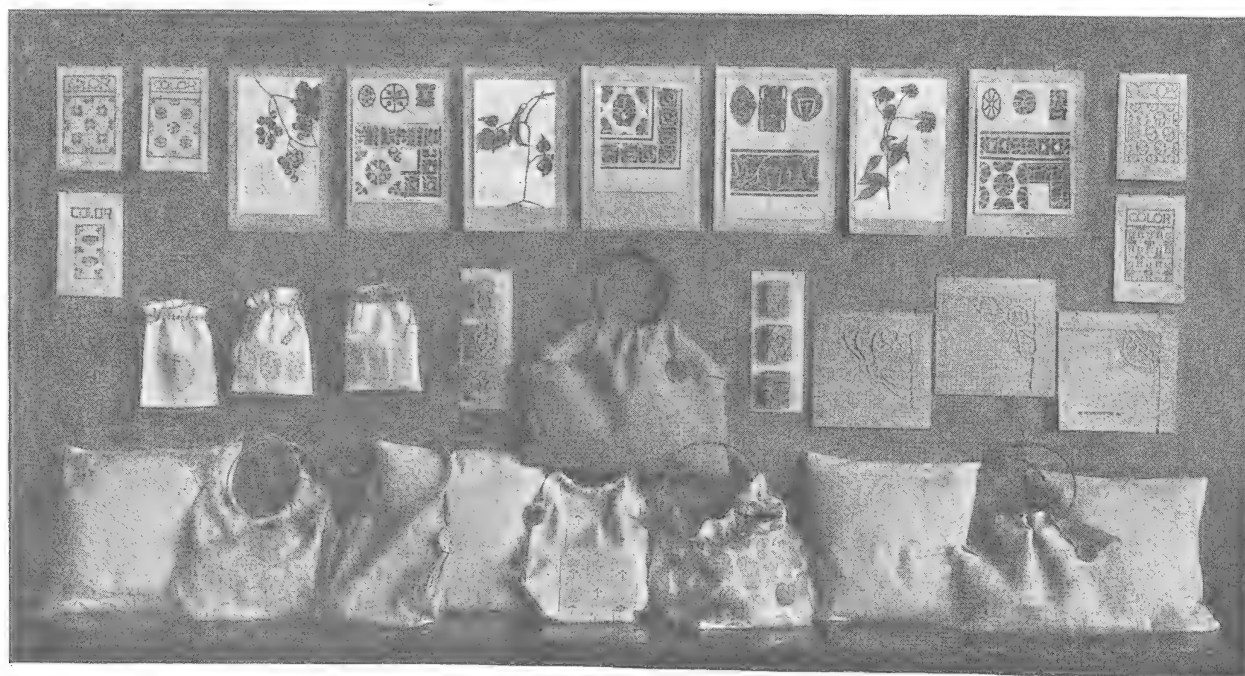
The best material for this is that known as "Sanitas" which can be purchased at any department store (in the drapery department) or of any wall paper firm. The surface is like an eggshell, the tone creamy, and it takes oil paint, either freehand or stenciled, perfectly.

The doily sets can be round, or rectangular in shape, the complete set including of course a large center piece and

the doilies being large enough to accommodate all of the individual service dishes. The edges can be easily stitched close to the edge (not too close) with white or colored silks, and borders and units of design applied with stencil, in any color scheme preferred. If one wished to carry out a definite scheme with the china, the same designs, or adaptations of the designs used on the china could be used on the doilies. The oil paints should be mixed with a little "Japan dryer" to insure quick drying and also to make them more permanent for washing purposes. The design unit could also be washed with a coat of white shellac after drying to give it still more resistance to the cleansing process. People are taking up the idea with avidity, especially for summer use, at the lake or city home.

Dresser scarfs, table runners also become practical and attractive, from the same standpoint of economy and any china decorator can supplement with work of this kind to help out the income, or for the benefit of the Red Cross fund, to which we all are trying to contribute in one way or another.

For the benefit of those who do not understand the process of making and using stencils, I would say, use the regular stencil paper, if it can be procured, and if not prepare your own by oiling with boiled oil any good smooth card board of medium weight. The finer the design the lighter the stencil paper must be for delicate cutting. Use a regular stencil knife or a knife from a set of carving tools. Trace on the design with impression paper, having first made the design in true stencil fashion, i.e., having sufficient straps or "binders" to hold the design together. Decide on the number of units you wish to use, and place the stencil over the material, holding it firmly with one hand while the colors are brushed in with the other. Unlike stenciling on fabrics, one cannot use pins to hold the stencil in place, but must hold it instead while working. For this material the short red sable brushes are best, not the stiff bristle brushes usually used for stenciling on fabrics. A little experimenting will show the charming possibilities and bring out the practicability of the work.



WORK BY PUPILS OF MRS. S. EVANNAH PRICE IN THE JUNIOR HIGH SCHOOL OF SPRINGFIELD, MASS.

THE students made sketches in ink from nature and from these sketches were developed the designs for block prints and stencils. The study of color was taken up in connection with the sketches, color schemes for costumes and interiors worked out, and a color folio made with the word

color painted. The color schemes and charts were mounted and filed in the folio. The rings for the bags were made of raffia and reed, also the rosettes, etc.

The bags and cushions (porch pillows) were sold to buy a bond for the school.

GLASS DECORATION

D. M. CAMPANA

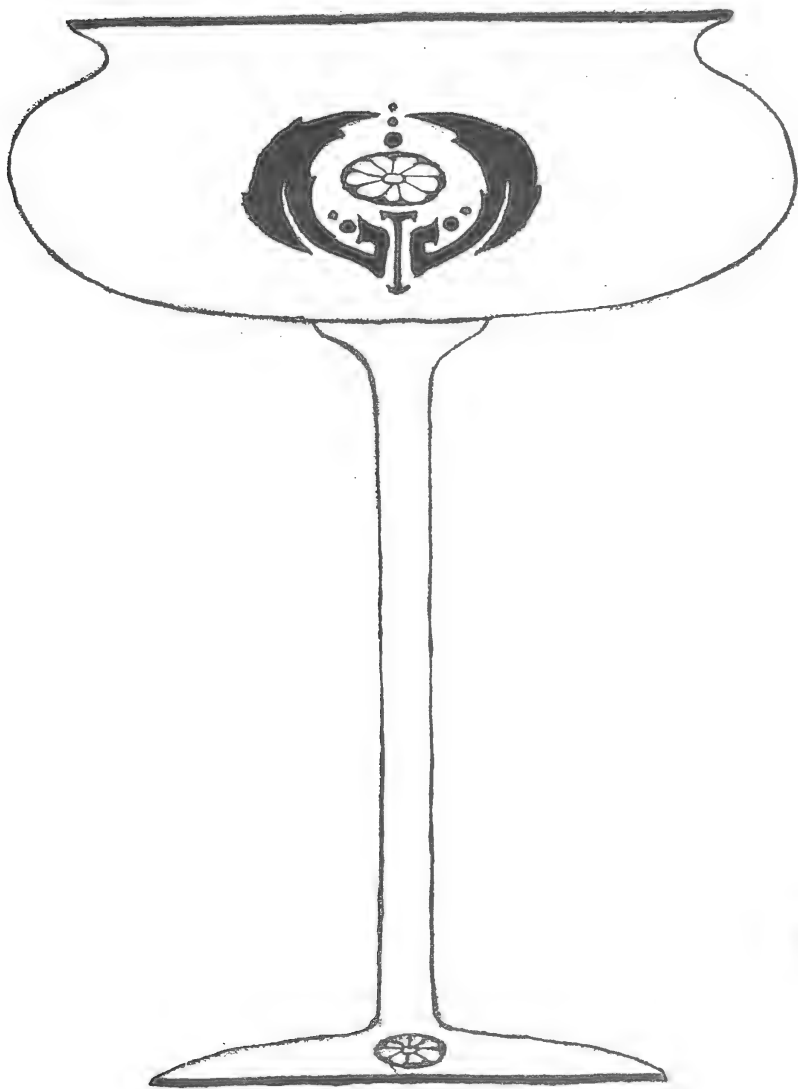
EDITOR

ANSWERS TO CORRESPONDENTS

Mrs. G.—Your iridescent came out milky because you have put some other liquid in with it. Use Iridescent pure and spread it well.

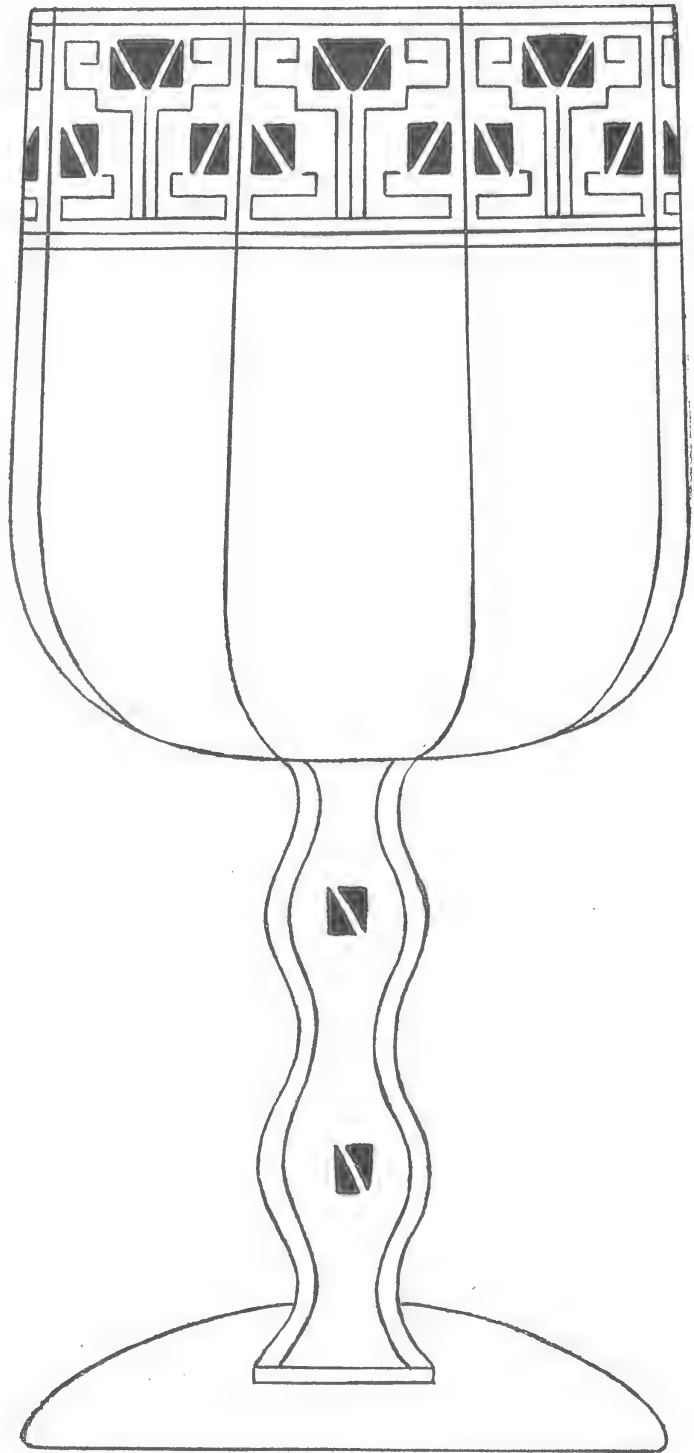
Mrs. S.—You state your glasses have a trifle rough surface. They are underfired. Open your kiln while the fire is burning, look at your glasses to see if they are bright and shining, and if not, close the door and keep up your firing until they are correct. The opening of the door will not hurt.

Mr. A.—If you cannot see through the peep-hole take the isinglass away and put in its place a piece of glass such as is used on gold slabs, of course it will break, but you change it every time you fire.



SHERBERT GLASS—SYVILLA FISTER GETZ

CLEAN perfectly well, with alcohol, outside and inside. Apply inside and also over stem and foot. Golden Amber Lustre, dry at once. Apply design on the outside in solid Roman Gold. The little flower in the center can be painted (when gold is very dry) in Turquoise Blue. Space for small design at the foot of the glass should be kept free from the golden amber background. This design can be painted in one firing.



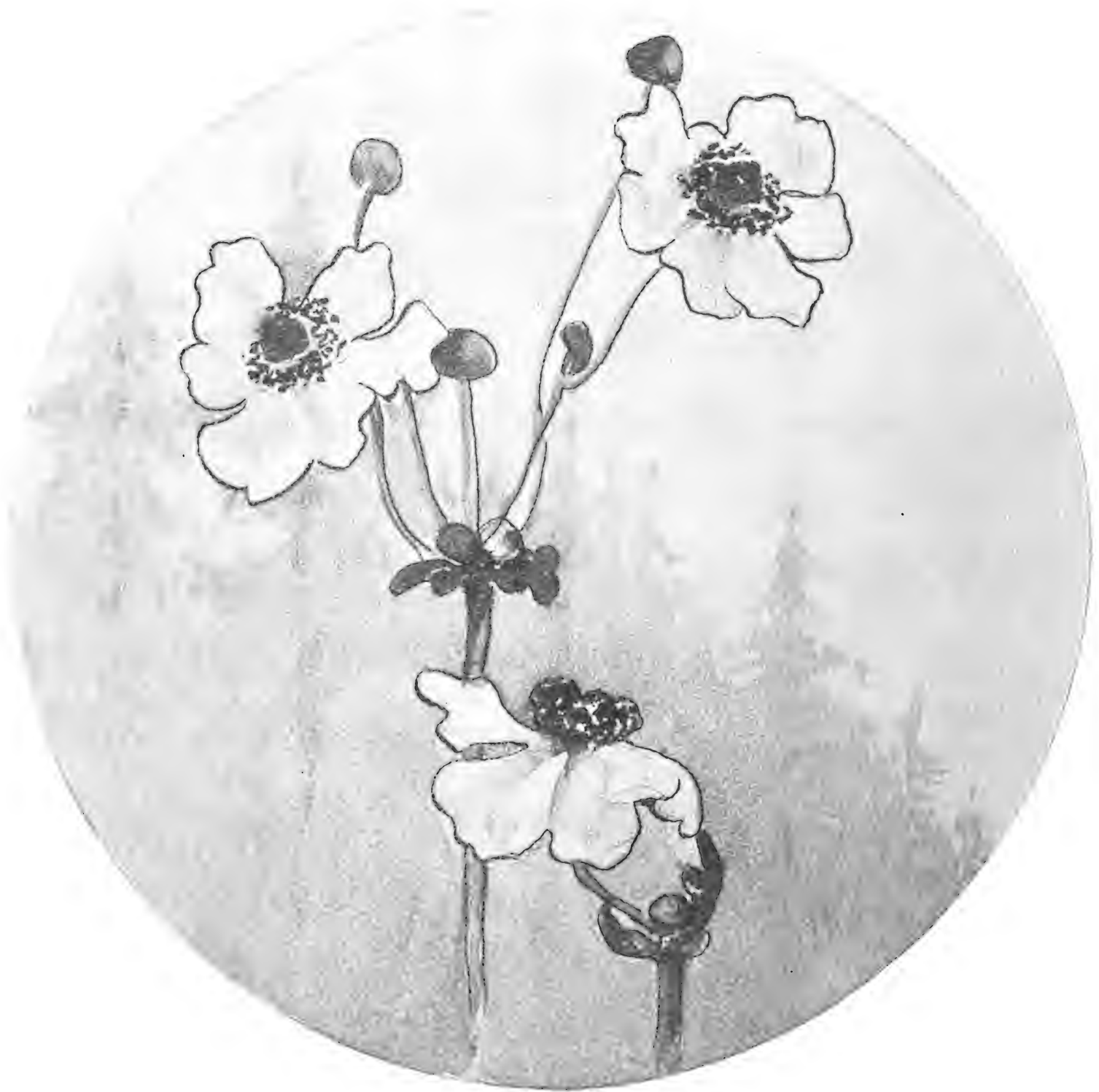
WATER GOBLET—ELIZABETH ROBERTS

CLEAN glass perfectly well, outside and inside, using alcohol or soap suds, dry well. Apply inside Iridescent Lustre. Apply also over stem and foot and dry at once. Outline design with Black color for glass. The dark, solid spots can be painted now in Maroon or Ruby Lustre, then fire. On the second firing you cover the whole top band with Turquoise Lustre, also stem and foot, dry at once and fire.



We call attention to our glass design competition, as announced in editorial columns and on back cover page.

Most dealers have now a stock of glass shapes and there is no doubt that there will be an almost unlimited demand for artistically decorated glass, as the bulk of decorated glass in the trade is loaded with very bad designs. Designs for glass should be simple, they should enhance, not destroy, the natural beauty of the glass.



PLATE, ANEMONES—JEANNE M. STEWART

The colors used in this design are Rose, Lemon Yellow, Wood Brown and Stewart's Grey and Pompeian. The two last named colors are mixed for the warm grey tone in the background. Very thin washes of Rose are applied to parts of the flowers. They may be outlined with a wide band of black or the outline may be left white.



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Prizes offered by Mrs. L. H. Blair of Richmond, Va.

First Prize - \$15

Second Prize - \$10

Competition No. 1 will close September 1st, 1918

COMPETITION No. 2

Best Sheet of Designs for "Little Things to Make," especially for Christmas, designs adapted to china or pottery shapes which can be procured in our stores.

First Prize - \$10

Second Prize \$5

Competition No. 2 will close October 15th, 1918

COMPETITION No. 3

Best Sheet of Designs for Glass Decoration adapted to glass shapes which can be procured in our stores.

First Prize - \$10

Second Prize - \$5

Competition No. 3 will close October 15th, 1918

Conditions of the Competitions:

Designs should be in black and white, accompanied by treatments or, at least, by a color sketch.

Designs must be sent flat, with name and address of designer on back of each design. Written treatments should be on a separate sheet of paper, this sheet pasted on back of design. Stamps should be sent for return of designs which are not purchased.

All suitable designs which will not receive prizes will be purchased at our regular prices.

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KEEP THE FIRE ALIVE

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Midsummer Number

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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR

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How to apply Enamels by Mabel C. Dibble.....	.50
Book on Methods for painting in Water Color by Gertrude Estabrook.....	1.00
Colors and Coloring in China Painting.....	.25
Lunn's Practical Pottery, 2 vols. (or vols. sold singly \$2.15 each).....	4.00
The Teacher of China Painting by D. M. Campana.....	.79
Firing China and Glass by Campana.....	.27
Book of Monograms by Campana.....	.42
Books 2 and 3 "Decorative Designs," by Campana, each.....	.83
"Water Color Painting," Designs by Campana.....	.53
"The Teacher of Oil Painting," Designs by Campana.....	.53
Flat Enamel Decoration in China by Mrs. L. T. Steward.....	1.25
Home Furnishing by Alice M. Kellogg (Pub. at \$1.50).....	.75
The Human Figure by Vanderpool.....	2.00
Marks of American Potters by E. A. Barber.....	2.25
American Glassware, Old and New.....	1.00
Grand Feu Ceramics.....	5.00
The Fruit Book.....	3.00
The Rose Book.....	3.00
The Art of Teaching China Decoration, Class Room No. 1.....	3.00
Flower Painting on Porcelain, Class Room No. 2.....	3.00
Figure Painting on Porcelain and Firing, Class Room No. 3.....	3.00
Conventional Decoration of Pottery and Porcelain, Class Room No. 4.....	3.00
Book of Cups and Saucers.....	1.50
Book of Little Things to Make.....	2.00
Keramic Decorations Nellie F. McIntosh.....	1.00
Eberlein & McClure's "Practical Book of Early American Arts and Crafts," postpaid, net.....	6.00
"Handicrafts for the Handicapped" by Herbert J. Hall and Mertice M. C. Buck, postpaid.....	1.35
Pottery for Artists, Craftsmen and Teachers by Geo. J. Cox.....	1.35
Design and the Decoration of Porcelain, by Henrietta Barclay Paist.....	
Paper Cover \$1.50 Cloth Cover \$2.50	

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KERAMIC STUDIO

Vol. XX, No. 3-4.

SYRACUSE, NEW YORK

July-August 1918



OUR July and August numbers are combined in one single issue, which we trust will be found full of useful and instructive designs. Summer is the dull season and it seems to us that both subscribers and advertisers will find it quite satisfactory to receive during vacation time only one well filled number rather than two separate smaller Magazines. The combining of two summer issues in one may become a permanent feature of the Magazine.

✻ ✻

Since the scarcity of china has paralyzed the china decoration business, decorators are finding substitutes which will keep them busy until conditions become normal again. Not only the firing of china is replaced by the firing of decorated glass, but many ways are found to decorate various objects without firing. We call attention to the article by Miss Sharrard in this number on the unfired decoration of glass, French ivory, etc. In next issue we will give an article by Mrs. Weisskopf on the unfired decoration of glass with other pigments than those used by Miss Sharrard.

✻ ✻

We again suggest that there is an opening for enterprising women in the sale of color prints, such as we advertise, reproductions of famous paintings, etc. Not only these excellent reproductions are useful in schools and studios, but the number of people who become interested in collecting them is growing rapidly. Their low price makes it possible for people of moderate means to have at home works of art which, if they have not the money value of the original paintings, have the same instructive and decorative value.

✻ ✻

LOOKING BACKWARD

Henrietta B. Paist, Assistant Editor

I HAVE been cleaning my attic, and have dragged out into the light of 1918 Art Magazines which date back to 1890 and "then some," and which constitute a history of ceramic art, practically from its introduction into this country.

There were old *Art Interchange* and *Art Amateur* also, and some of these had included notices of early ceramic work, but it is in our own *Keramic Magazines* that we can trace step by step the progress of the "Cinderella Art."

The *China Decorator* was, so far as I know, our first medium of communication and inspiration. It was edited by Mrs. A. L. Bramuller of New York. This was before the naturalistic floral craze had struck us, and most of the drawings were copies of historic ornament in the style of the old world factories. There was much rococo work and small roses, swarms of Cupids and garlands, much enamelling in dots, pendants, etc. There were many sug-

gestions and some instruction as to methods, materials, etc., but little that was really instructive in a broad sense.

Soon after Mrs. Bramuller's death the Magazine collapsed and was followed by the *Ceramic Monthly*, a Chicago publication, which flourished for a while, then went East for its health and finally succumbed to a fatal malady known as "pernicious anemia."

It was at this stage, in 1899, that *Keramic Studio* took up the work, rallied the forces of the regulars and went after new recruits, with the result that ceramic art has enjoyed twenty years of prominence and stability that no other one branch of decorative art has attained in this country.

However, to return, I have had a good, old fashioned visit with friends of former days through the pages of these old Magazines. Some of them are, like myself, still "on the job," but many have passed to their reward, where "each in his separate star" is, let us hope, "painting the thing as he sees it for the God of things as they are."

They were a goodly bunch of pioneers, and furnished for the work that sincerity and enthusiasm that overcame all obstacles, and it was from the ranks of these early pioneers that the roots finally came which penetrated the soil of Art, and made ceramic art an organic part of the life of America.

It is largely due to that early craze for "china painting" that Art has been brought into the life of the people in this country, for the Fine Arts were and are largely confined to a special class, who occupy a niche of their own and speak a special language. To take to pictorial art is almost like going into a convent and renouncing the outer world, while the decorative arts are *by the people and for the people* and flourish best as a part of *the life of the people*. They are iron in the blood and breath in the lungs. They create an unconscious atmosphere in which we live and move and have our being.

But to come back again to our early inspiration, the Magazines. In October, 1894, we find the *China Decorator* alluding to Marshal Fry, Jr., as the "boy artist" and frankly admitting a skepticism as to the authenticity of work exhibited by him as his own. In the light of Mr. Fry's subsequent career this note is most amusing.

Mr. Frederick L. Grunewald's kindly face looks out at us from a page of the *Ceramic Monthly* and brings back the days when we congregated in Chicago under the roof of the old "Western Decorating Works" for our own annual exhibitions. Mr. Grunewald looms large in my memory as a real factor in the growth of ceramic art in this country. He was an artist by nature and furnished much inspiration and many ideals at this stage of the art. As early as 1895 we find a plea from him in the *Ceramic Monthly* for more original work, for a higher standard and more sincerity. And these exhibitions held in Chicago under his direction were the beginning of a real propaganda in ceramic art, preceding the organization of the National League of Mineral Painters which was formed in 1895 or 1896, and which held the work together for a number of years.

Some idea of the interest and extent to which the work

Smithsonian Institution
JUL 16 1917
National Academy of Sciences



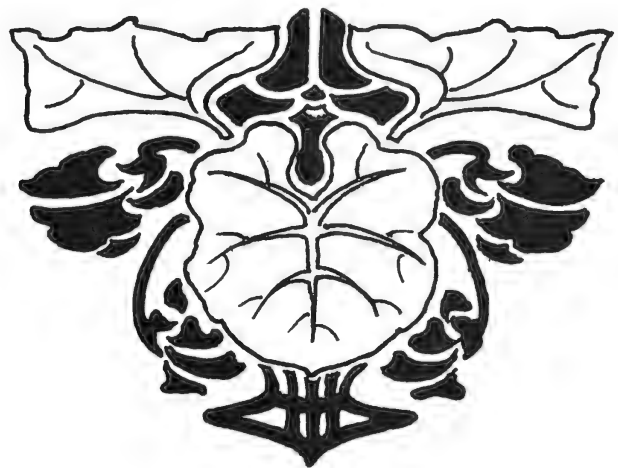
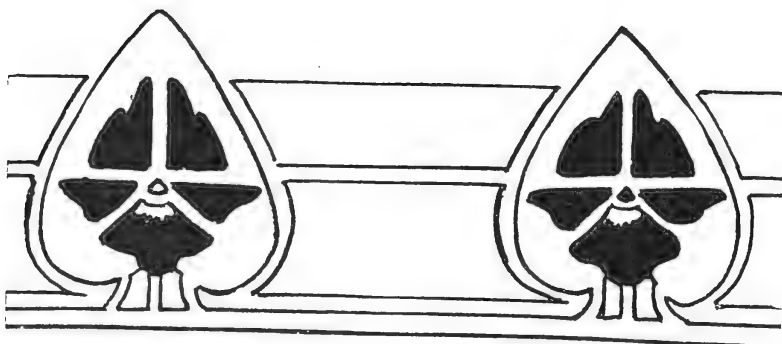
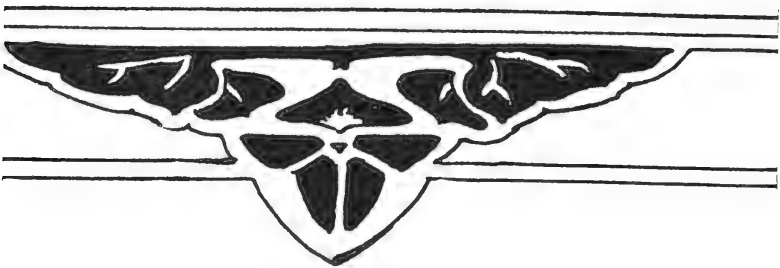
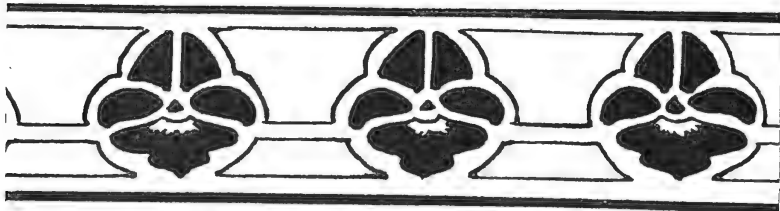
VIOLET DESIGNS

Henrietta Barclay Paist

THIS month I have chosen the "modest violet," which shies and dips with graceful curves behind its cool green leaves. The violet always suggests the debutante, shy, demure, retreating but always inviting. It vies with the wild rose in popularity, and with many, no doubt, takes first place. It is the fresh simplicity and lack of diplomacy in the wild rose, I think, which appeals to me, the "just as I am without one plea," "take me for what I am" attitude, no concealments and no apologies, fresh, frank, open, giving of itself without reserve, scattering its petals in true lavishness, trusting to the One Life to renew its beauty in its season. But it is not that we love the violet less, but the wild rose more, that we cling to the spell it has cast.

So this month we have the blue violet, and green, for our color scheme, with a nice touch of yellow, when centers show, and for a background ivory or white, with gold as complementary, or silver or white gold for analogous harmony. The designs shown are, I am sure, practical for adaptation to many shapes. Most of them are suitable either for enamels or other treatment, and will, I hope, suggest many other combinations and uses.

The wild rose design is to complete the group as suggested last month, this design to be used on outside, and the border and unit on inside of bowl, with bands of color and gold to complete the design as a whole.

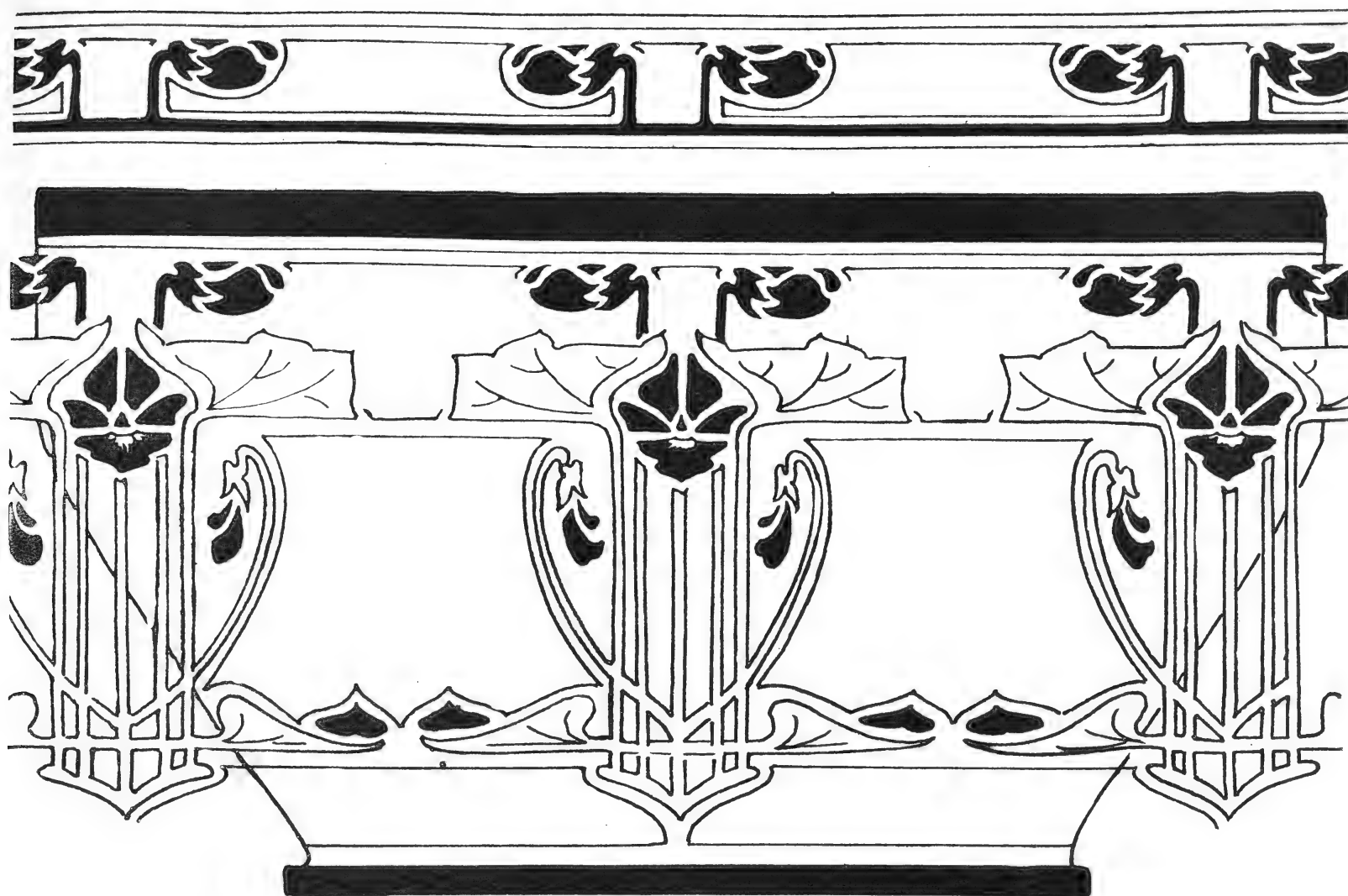




PLATE, CUP AND SAUCER—ARTHUR BEVERLY

JULY AND AUGUST 1918
KERAMIC STUDIO

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BOWL, VIOLET MOTIF—HENRIETTA BARCLAY PAIST



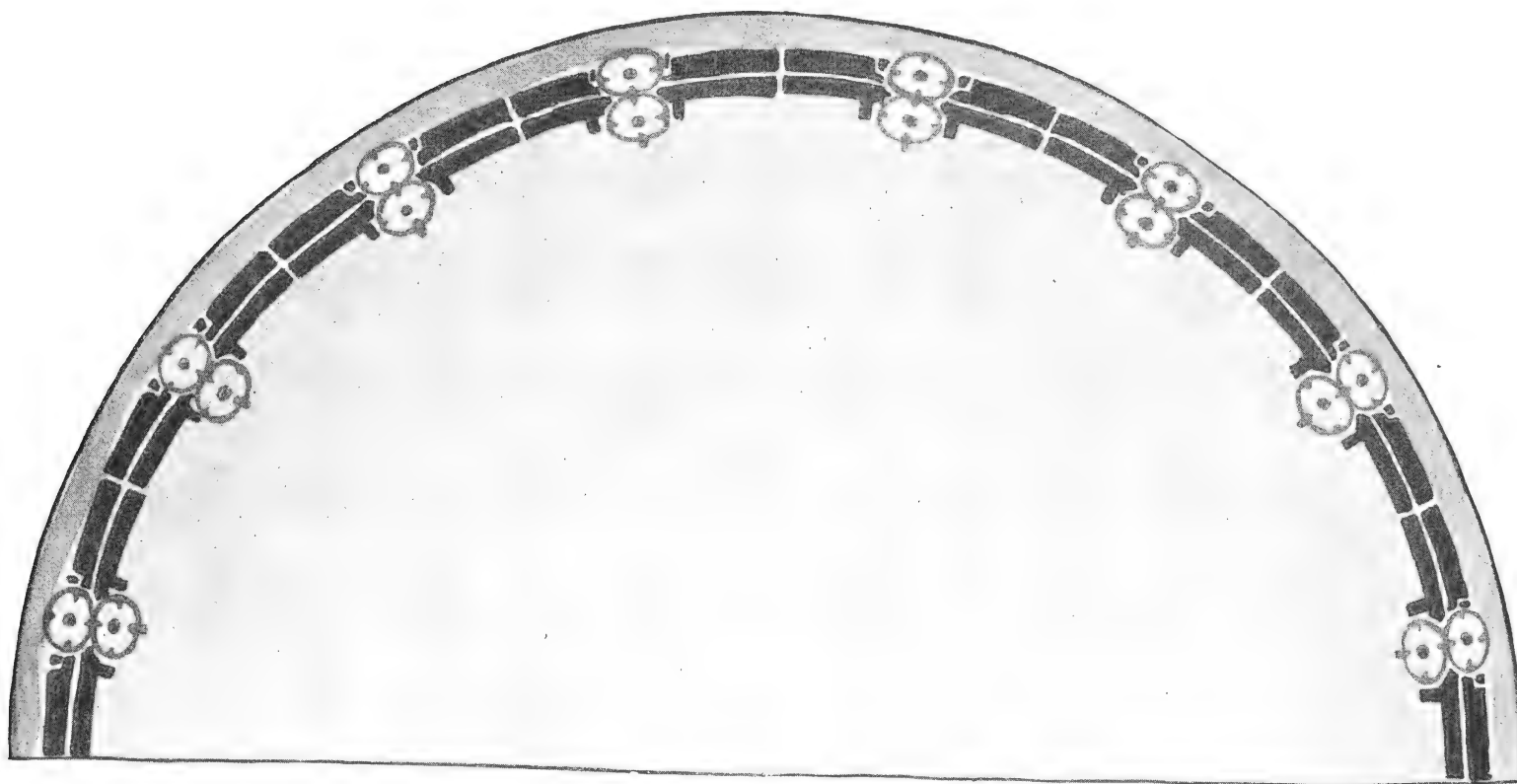
SUGGESTION FOR USING CIRCULAR UNIT SHOWN LAST MONTH ON BOWL—H. B. PAIST

had attained is gained by the fact that in 1896 there were one hundred and eight individual exhibitors at the Chicago exhibit held in the Western Decorating Works. The rivalry also was not lacking and furnished the spice and incentive to this youthful art. Later under the auspices of the N. L. M. P. we gained admittance to the Chicago Art Institute and held a very successful convention and exhibit under its roof. It was a really, truly convention with business meetings, papers, receptions, etc., and, while there were other meets, this one was perhaps the best attended and the most democratic, because centrally located and at a time when enthusiasm ran high. It was the year when Ceramic Studio was launched and this also makes it a memorable one and marked a new era of prosperity and progress, held together by a Magazine edited with wisdom and sincerity and published in the true interest of Art.

Space will not permit me the mention of a long list of names of the pioneers which these old Magazines help to bring to mind, but the perusal fills me with mingled emotions and sentiment which always comes with perspective. There was the Chicago bunch, which led in numbers all the rest, the New York cult, and California furnished several representatives in those days. Milwaukee, Kansas City, Omaha, Denver, Detroit, Minneapolis, Canada, from East and West they came, from North and South, and such a feast as we had, especially those who were more or less isolated the rest of the year. They—we—laid the foundation for the superstructure you of the present are enjoying. The house is yours, ours the cornerstone. In it is documentary evidence of pioneer work which in perspective takes on an added value. The day is yours. Carry on!



FRENCH ROUEN, EARLY 18TH CENTURY, MORGAN COLLECTION
Courtesy of the Metropolitan Museum of Art



CONVENTIONAL PLATE—KATHRYN E. CHERRY

All darkest tones are Green Gold. Centers of flowers are painted with Yellow Green. Grey space next to edge of plate is Light Green Lustre and the remaining grey space is Yellow Lustre.

DESIGNS FOR GLASS AND CHINA

Harriette Burt Bonner

NO. 1—Outline is Gold. Flowers are Albert Yellow painted very thin or a thin wash of Yellow Lustre. Centers are Yellow Brown and a touch of Yellow Red. Stems are Bright Green and a little Dark Grey.

No. 2—Outline and dark tone in basket is Black. Leaves are oiled and dusted with Bright Green. Large fruit in front is oiled and dusted with 4 Ivory Glaze and 1 Albert Yellow and shaded in second fire with Yellow Brown. Large fruit near top and pear at the right are dusted with Cameo and a little Blood Red. Lower right hand fruit and upper center are dusted with Mode. Two remaining lower fruits are dusted with Deep Ivory and a little Yellow Brown and the remaining one is 3 Ivory Glaze, 1 Apple Green and a little Albert Yellow. Grapes and basket are Gold.

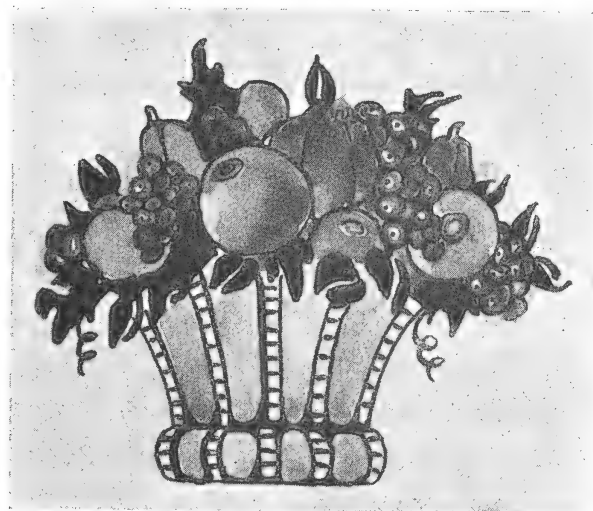
No. 3—Outline and dark part of flower is Copenhagen Blue and Black. Oil dark tones in lower part of design and dust with Water Blue. Oil light parts and dust with Glaze for Blue.

No. 4—Outline with Blood Red and Dark Grey. Paint leaves Bright Green and a little Dark Grey. The grey line next to edge of berries is Yellow Red and a little Blood Red.

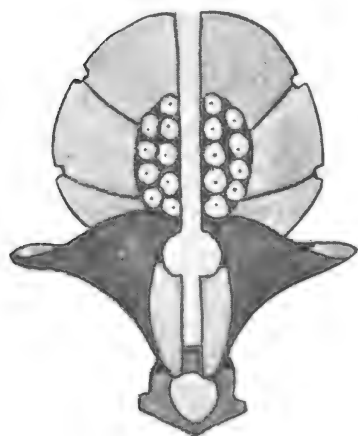
No. 5—All black tones are painted with Black. Light tones in basket are oiled and dusted with Water Blue and a little Banding Blue. Grey tones in lower part of basket are painted with Bright Green. Outer edge of flowers at the left and the one beside it are painted with Rose and a little Yellow Brown. The dark grey circle is Yellow Red and a little Blood Red and the light circle is Banding Blue and Copenhagen Blue. The flowers above and center of petaled flower are Apple Green and also space next to handle. Lower light flower Yellow Brown in center and white edge. Large flower in center of basket and outer edge of one below are Albert Yellow and a little Yellow Brown. Center of large flower is Apple Green and of the small one is Albert Yellow. Light flower above is Deep Blue Green and a little Banding Blue and the flowers on either side of it and center of the one in front of handle are Yellow Red. Light outer edge of the one in front of handle is Banding Blue and Copenhagen Blue and the next space is Apple Green. The light flower partly concealed is Banding Blue and a little Copenhagen Blue and the flower under that is Rose and Yellow Brown. Flower at the lower right hand side is Copenhagen Blue and Banding Blue in outer circle, next space is Albert Yellow and Yellow Brown. The next is Apple Green and center is Yellow Red. The two flowers above this are Yellow Red and the one back of handle is Violet No. 2.



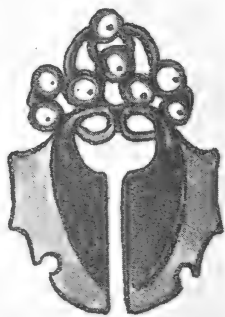
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No. 2.



No. 3.



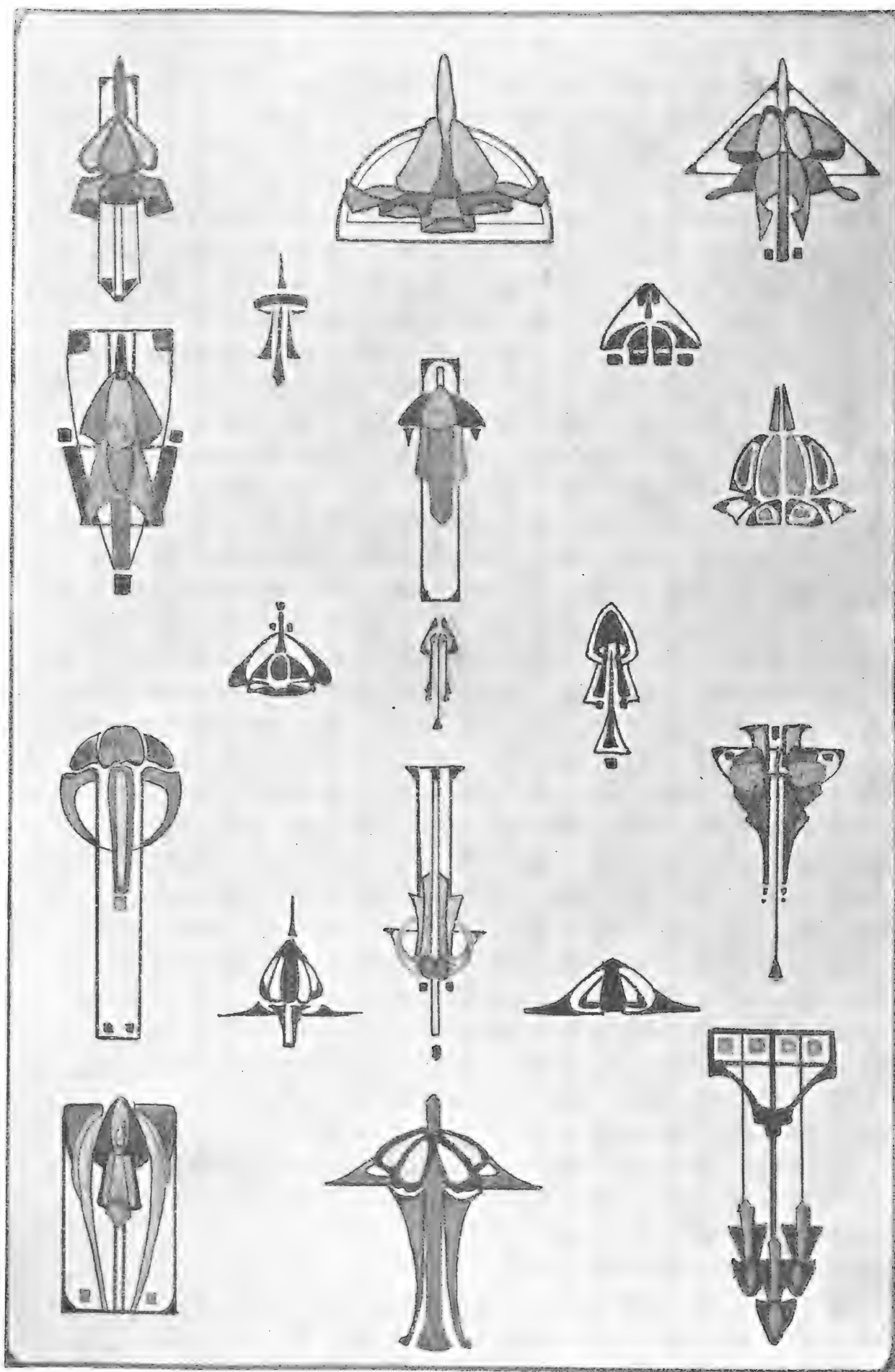
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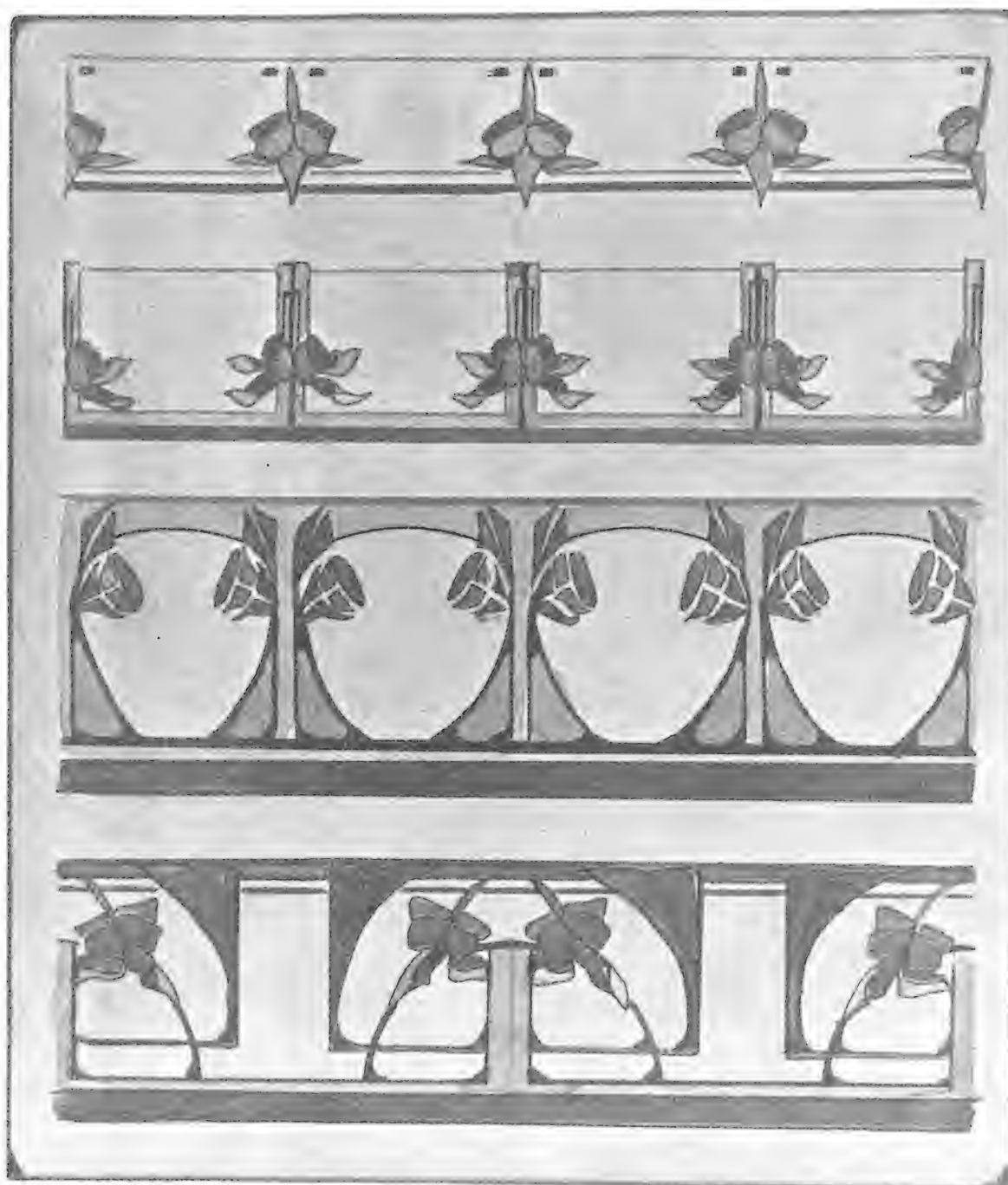


HOUND'S TONGUE—F. R. WEISSKOPF



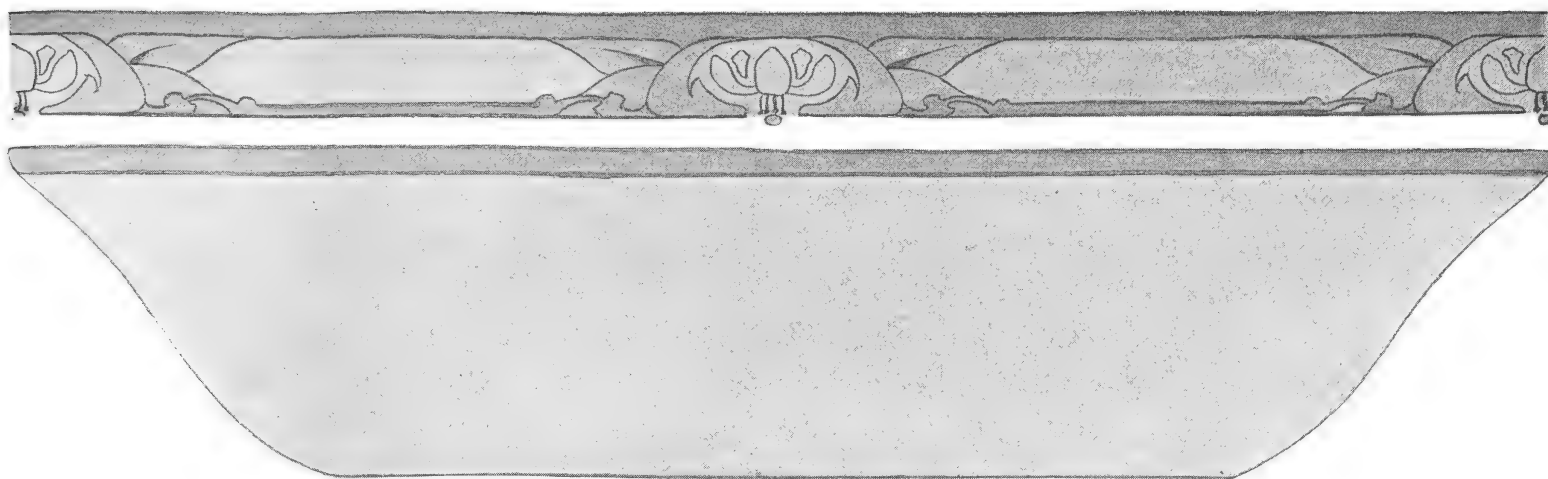
CONVENTIONALIZATIONS OF THE HOUND'S TONGUE—F. R. WEISSKOPF

To be treated with any good color scheme desired.



BORDERS FROM HOUND'S TONGUE—W. R. WEISSKOPF





OPEN VEGETABLE DISH—STEWART E. MAYER

BEGINNERS' CORNER

JESSIE M. BARD - - - - - EDITOR

Dickinson Seminary, Williamsport, Pa.

OPEN VEGETABLE DISH

Design by Stewart E. Mayer

TRACE the design on dish and outline with Black. For second fire oil the three leaves at both sides of flower and dust with Florentine Green. The oil should be applied very sparingly so it will not take much color. Oil flower and dust with Deep Ivory, or Cameo may be used if a pink color is preferred. Oil all bands and dust with 1 part Dove Grey and 1 part Ivory Glaze.

The outline may be omitted in this design, in which

case a fine line should be scratched out between the leaves to separate them.



ANSWERS TO CORRESPONDENTS

Mrs. A. S.—Recently a salad plate tinted with color all over the surface was totally ruined with salad. Was the plate under-fired or what could have been the cause? How can the plate be repaired?

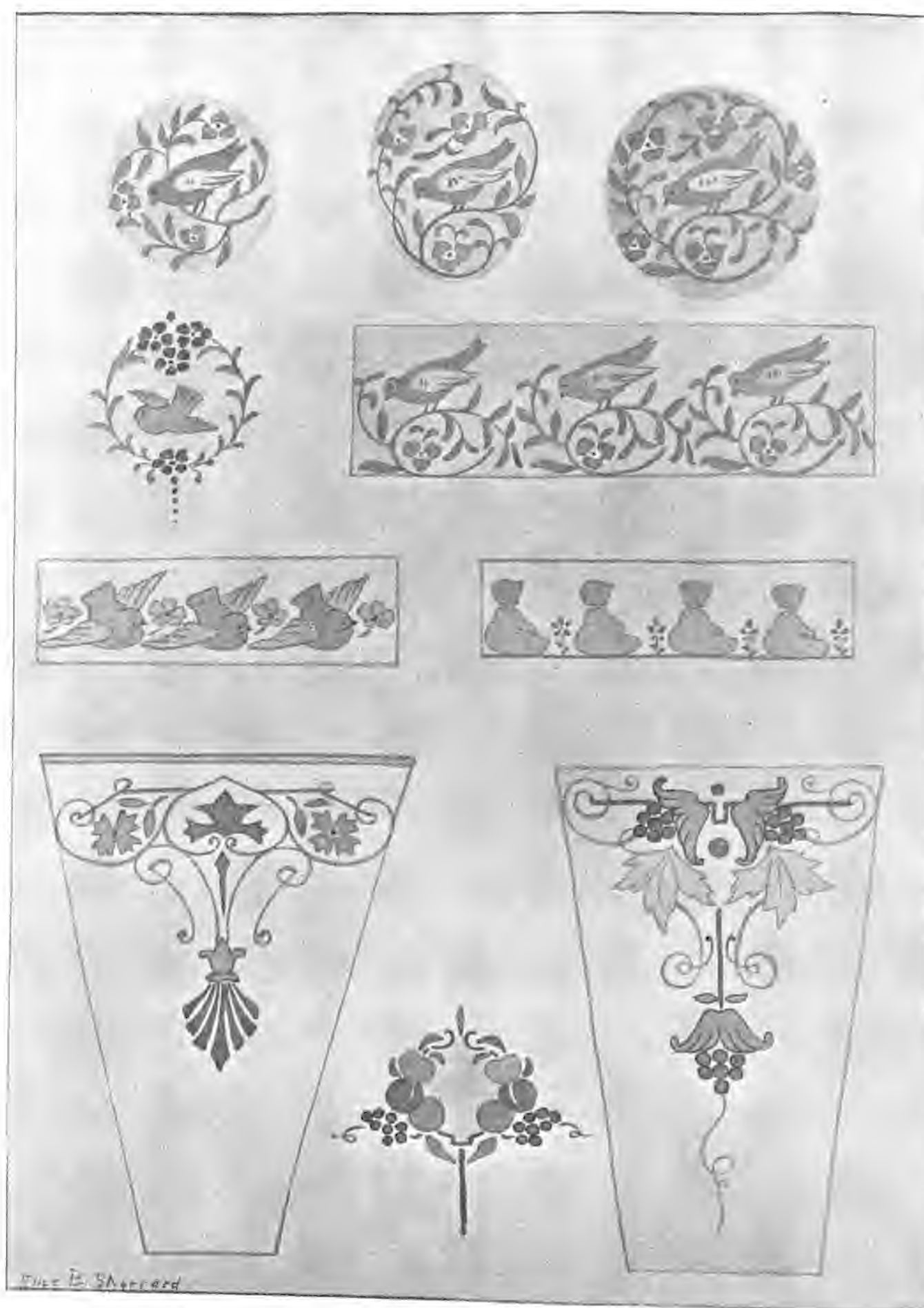
If the color had no glaze it may have been under-fired or if the salad had much acid in it the acid might affect the color—the trouble could have been caused either way.

It is hard to tell how to correct it without seeing the plate. If the tint is a light one it could be patched by touching in the color where it is rubbed off, care should be used not to go over the edges of the other color or it will show where it is joined. Acid could be used also to take off the color that remains but there is danger of spoiling the design unless you put a resist over the parts not to be removed.

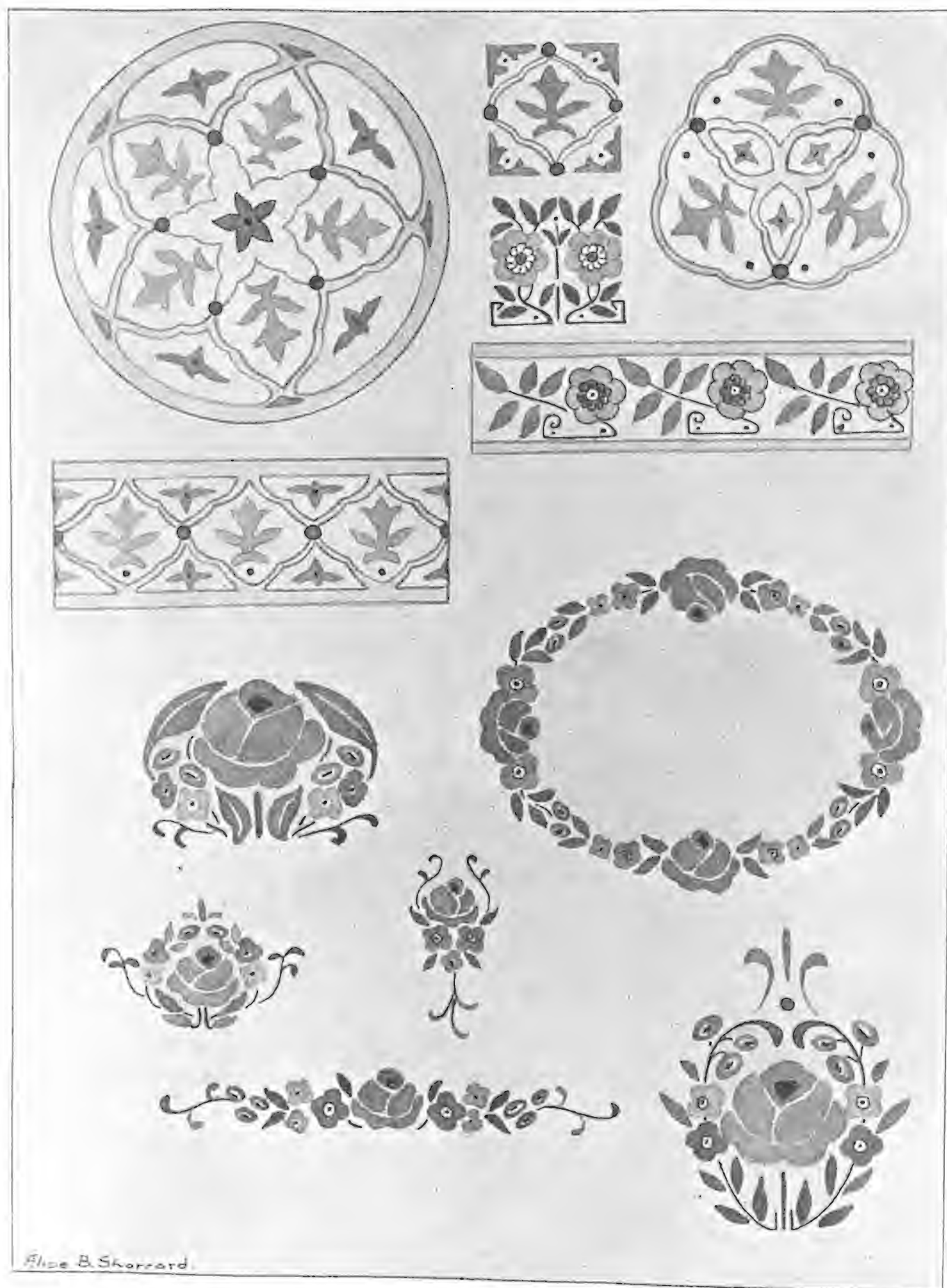


SUGAR AND CREAMER IN FOR-GET-ME-NOTS—MRS. F. H. HANNEMAN

All dark bands in Roman gold. Flowers in Baby Blue, Deep Blue Green and Banding Blue. Leaves Apple Green, Yellow Green, Brown Green and Violet for shadows. Background is Ivory with shades of Apple Green, Yellow Brown and Violet in shadows. Space between the two upper bands Grey Green. The base is tinted with Ivory.



DECORATIVE DESIGNS FOR UNFIRED JEWELERS' ENAMELS ON GLASS, IVORY, ETC.—ALICE B. SHARRARD



DECORATIVE DESIGNS FOR UNFIRED JEWELERS' ENAMELS ON GLASS, IVORY, ETC.—ALICE B. SHARRARD

Designs in pink, blue and green.



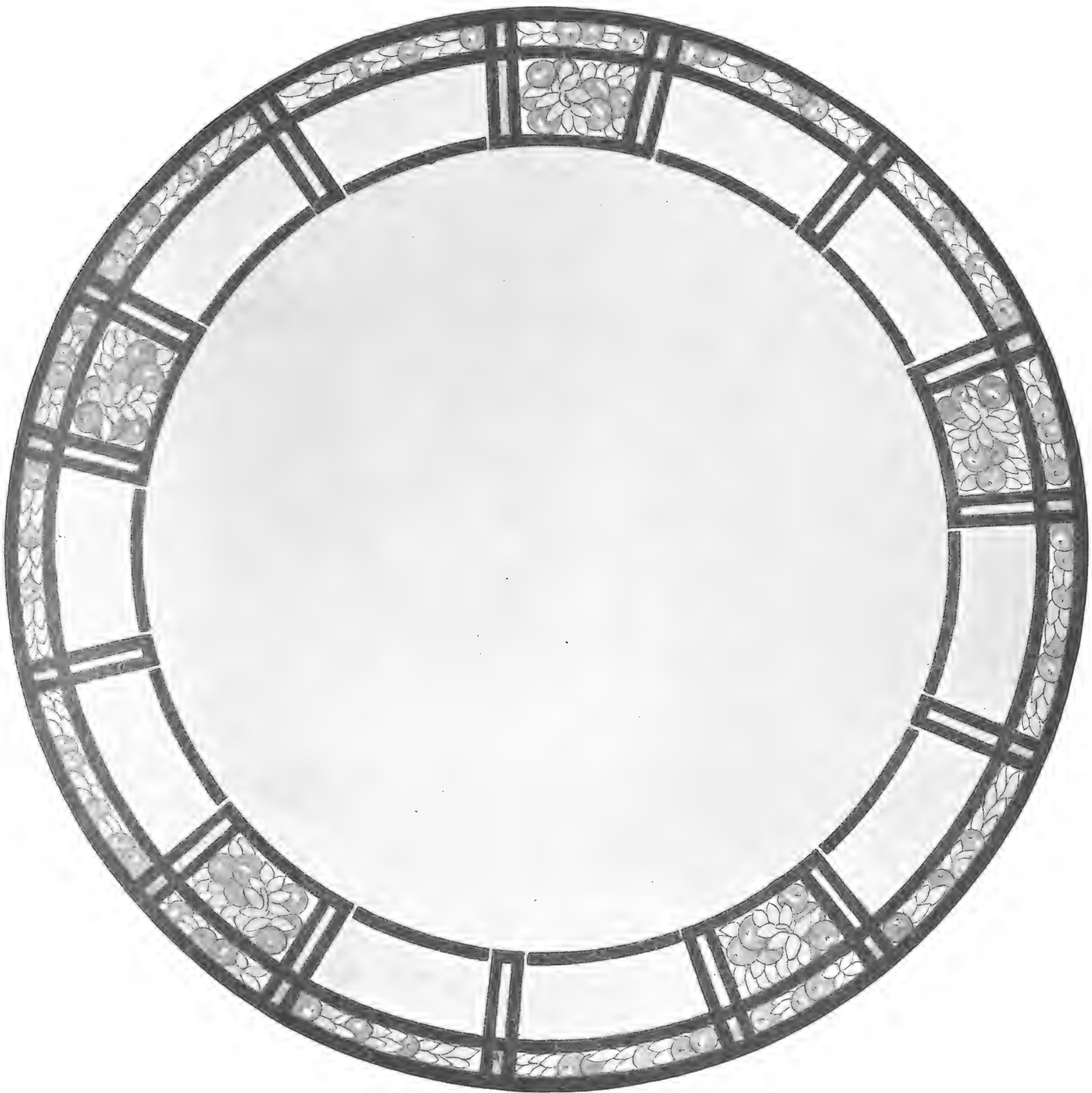
FRENCH IVORY TOILET SET—UNFIRED JEWELER'S ENAMELS—ALICE B. SHARRARD (Treatment page 41)

FRENCH IVORY TOILET SET (Page 40)

Alice B. Sharrard

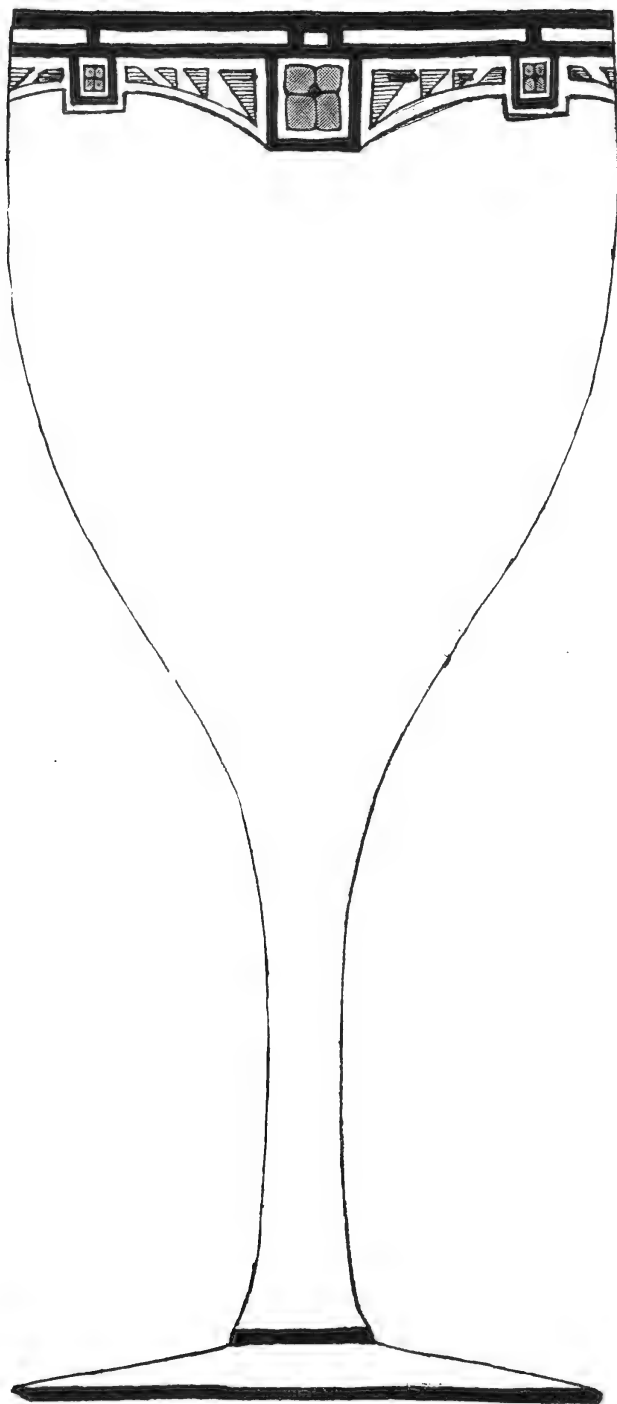
THE colors are pink, blue, green and yellow; using for roses, Jewelers' Pink, and Jewelers' Red Rose for centers. The small blue flowers are Turquoise, centers Light Yellow and Orange, leaves and tendrils, Light Green. The flowers can be outlined with Black enamel if desired, but the effect of the enamel is more pleasing and dainty without it. After painting in the design, set aside, away from dust, to dry

for twenty-four hours, when the colors become hard. With a small brush, glaze the enamel with the Enameling Liquid, this brings out the colors and gives a beautiful finish to the work. This must then be allowed to dry for twenty-four hours, when the piece is finished and ready for use. These colors remain brilliant and durable for a long time, can be washed in warm suds for necessary cleaning. Mix the colors same as for china enamels, with the prepared medium. The work is extremely easy and good success is assured.



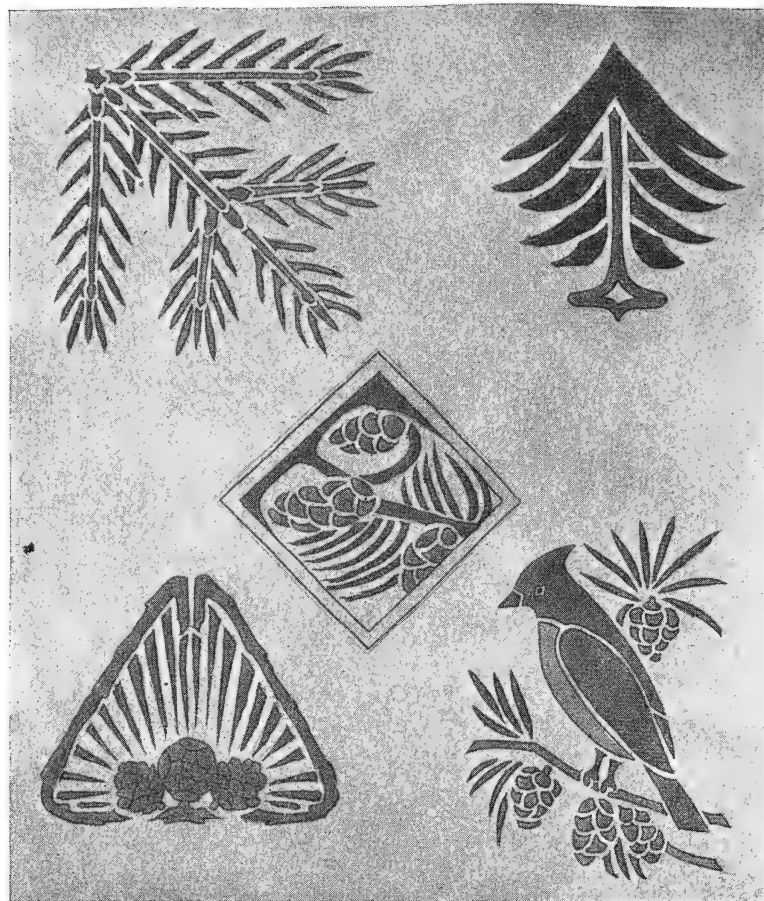
PLATE, FRUIT DESIGN—MAY B. HOELSCHER

Outlines and black bands may be either Black or Gold. Some of the fruit should be painted with Albert Yellow shaded with Yellow Brown and the remainder with a thin wash of Yellow Red and shaded with Blood Red. Leaves are Yellow Green and a little Dark Grey. If a tinted plate is desired use a thin wash of 2 parts Albert Yellow and 1 Dark Grey.



GLASS GOBLET—LOLA ST. JOHN

Treatment in two kinds of Enamels or two kinds of Gold.



PINE CONES AND BIRD

Caroline R. Bishop

PINE cones and stems and bill and feet of bird are oiled and dusted with 3 parts Coffee Brown and 1 part Dark Grey. Leaves, head and tail of bird are oiled and dusted with equal parts Water Lily Green and Bright Green. Wing of bird is Water Lily Green and breast is Florentine Green and a little Dark Grey. Background is 3 Pearl Grey, 1 Dark Grey, $\frac{1}{2}$ Coffee Brown.

SATSUMA BON BON BOX

Mrs. F. H. Hanneman

OUTLINE in Black. All blacks in the design are Black Enamel. Bands and spaces with diagonal parallel lines are Gold. Flower in the center is three shades of Pink Enamels, with Yellow centers. The poinsetta is done in Dull Red Enamel with the circle around the center Green, and the center Black Enamel dots. The bell shaped flower, also the bell shaped flowers around the edge enclosed in black, are done in two shades of Violet Enamel. The remainder of the flowers in the center are done in Dark Blue, Yellow and Orange, and Pinks. Remainder of flowers at the edge are in Pink Enamel, green center, with yellow dots around the center. All leaves are done with two shades of Gray Green Enamel.

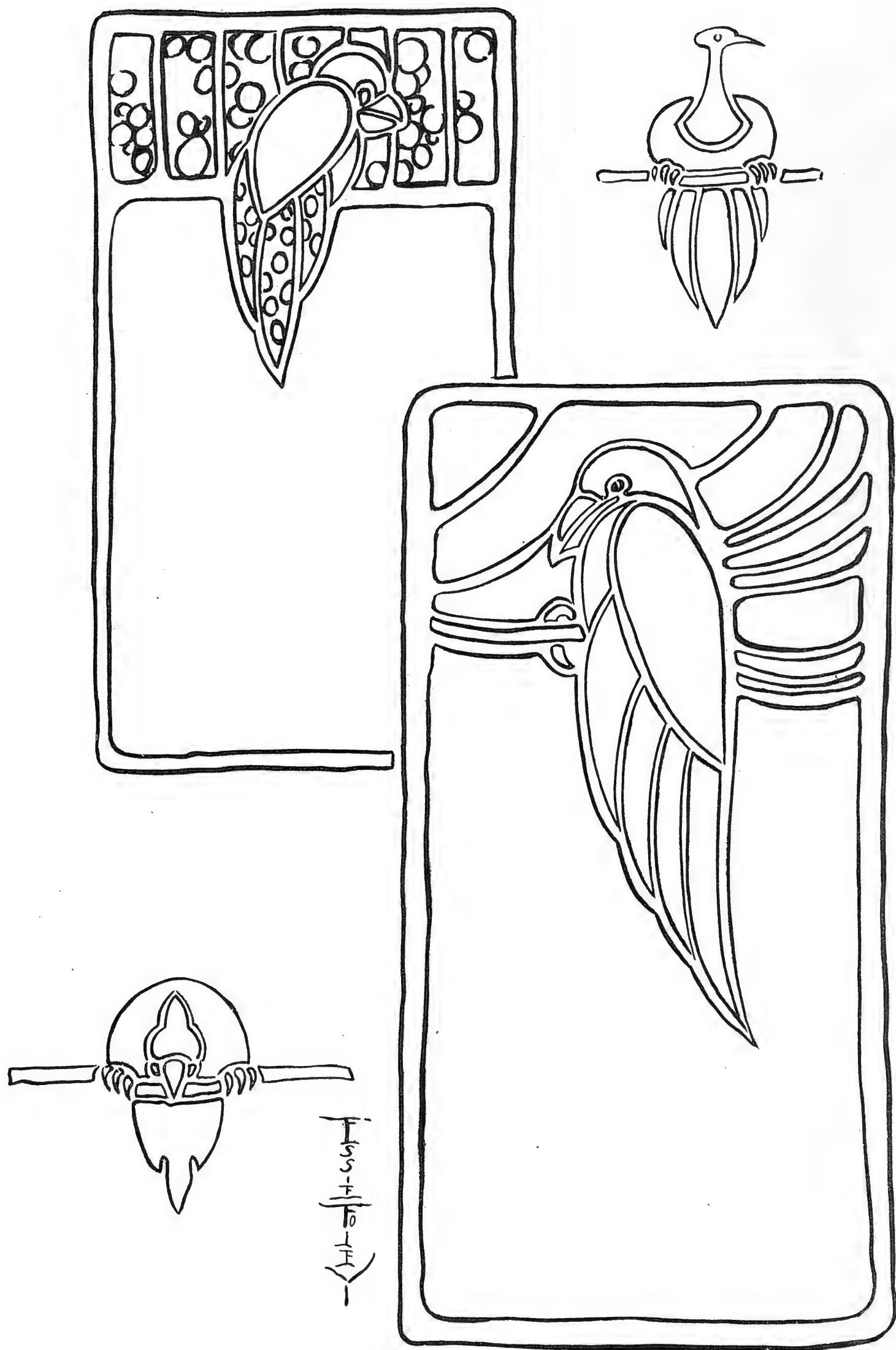


SATSUMA BON BON BOX—MRS. F. H. HANNEMAN



PINE CONES AND BIRD—CAROLINE ROBERT BISHOP

(Treatment page 42)



VASES—ESSIE FOLEY

(Treatment page 47)



PANEL OF VASE—MARJORIE PERRY



AUSTRIAN PEASANT MOTIF

Esther A. Coster

FILL all dark tones and dust with Black. Oil scroll and the grey circle in border and dust with 1 part Florentine Green and 1 part Bright Green. Oil flower and grey triangle in border and dust with 1 part Albert Yellow, 4 parts Ivory Glaze

Glaze and 1 part Yellow Brown. If a background is desired, paint it with a thin wash of 2 parts Pearl Grey, 1 part Apple Green and a little Dark Grey.



CONVENTIONALIZED FISH PANEL

Marjorie Perry

OIL dark background and dust with Water Blue 2 parts and Ivory Glaze 1 part. Oil dark grey sea weed and dust with Grey Blue and fish are dusted with equal parts Bright Green and Ivory Glaze.

Second Fire—Oil over entire surface and pad until quite dry and dust with Glaze for Green.



AUSTRIAN PEASANT MOTIF—ESTHER A. COSTER



BIRDS—MABEL SIBLEY JONES

BACKGROUND and rim of plate, Royal Blue. Bird on the right: top of head, Orange Yellow; dark part of head, Copenhagen Blue with touch of Black; upper part of bird's bill, Copenhagen Grey; lower part of bird's bill, head, neck and back of the bird, Yellow Ochre, Yellow Brown and Hair Brown; light part of body, Yellow for Painting; lower part of body, Copenhagen Grey.

Bird on the left: top of head, Orange Yellow with touch of Dark Grey, Copenhagen Blue and Black; front part of neck,

Orange Yellow; head, neck, back and tail, Yellow Ochre, Yellow Brown, touch of Hair Brown and Copenhagen Grey; breast, white and Yellow for Painting; wings of both birds, Blood Red, Black and Vandyke Brown; end of tail, Yellow for Painting.

Light leaves, Grass Green very thin, Grey Green; other leaves, Brown Green, Shading Green, Green, Vandyke Brown, Pearl Grey. Bands, Blood Red, Orange Yellow with a little Yellow Brown, $\frac{3}{4}$ Water Green No. 1., $\frac{1}{4}$ Water Green No. 2.

VASES (Page 44)

Essie Foley

TOP VASE—Oiled and dusted. Outline of Finch and line below panels are 1 Pearl Grey, 2 Rose. Head, back and breast, tint a light wash of Pearl Grey. The tail is black, leaving spots white. Beak and most of the spots in panels are Ruby. A few of them are Yellow Brown. The space around spots in panels is Deep Blue Matt. Outline of panels is Copenhagen Blue. Tinting for lower part of vase, 1 Yellow Brown, 2 Ivory Glaze, 1 Yellow Green.

Lower Vase—Oiled and dusted. The head and all outlines, 1 Violet of Iron, a touch of Ruby, 1 Ivory Glaze. Breast, beak and foot a thin wash of Albert Yellow. Upper part of wing, 2 Pearl Grey, a touch of Copenhagen, 1 Ivory Glaze. Outline bird with Black if desired. Narrow space between lines and around bird, a thin wash of Turquoise Blue. Branch Dark Brown subdued with Ivory Glaze. Tint wide spaces between lines at top, 2 Pearl Grey, $\frac{1}{2}$ Brown Green, 1 Ivory Glaze. Tint lower part of vase, 2 Pearl Grey, $\frac{1}{2}$ Yellow Red, 1 Ivory Glaze.

Motif in upper right-hand corner—Oiled and dusted.

1 Peach Blossom and 1 Ivory Glaze. Outlines and branch, Copenhagen Blue. Feet, Dark Brown.

Motif in lower left-hand corner—Oiled and dusted. Outline is 1 Violet of Iron, $\frac{1}{2}$ Rose, 1 Ivory Glaze. Beak and claws are Violet of Iron, a touch of Ruby. Head is Apple Green, touch of Dark Green. Bird is, 1 Pearl Grey, $\frac{1}{2}$ Apple Green, 1 Ivory Glaze.



PLATE AND CUP AND SAUCER (Color Study)

Arthur Beverly

TRACE design in India ink. Oil flower forms; dust with Banding Blue three parts, Violet No. 2 one part, Ivory Glaze three parts. Oil leaf forms; dust with Pearl Gray one part, Apple Green two parts. Oil centers and dots and dust with Pearl Gray one part and Yellow Red one part.

Clean edges so that design is very crisp. This design and treatment should need but one fire, but in case it needs re-touching the same color can be mixed with oil and applied over weak places. This design can be easily adapted to other pieces in the set. For a tall creamer the round panel on saucer can be made oval to suit.



BELLEEK BOWL—ELISE TALLY HALL

OUTLINE in black. Darkest space near center of flower in black. Gold bands at top and bottom and enclosing medallion. Flowers, $\frac{1}{2}$ Old Chinese Pink, $\frac{1}{2}$ White. Leaves $\frac{1}{3}$ Old Chinese Blue, $\frac{1}{3}$ Old Egyptian Turquoise, $\frac{1}{3}$ White. Light places on flowers near center $\frac{1}{2}$ Dull Yellow, $\frac{1}{2}$ White and touch of Black. Space above medallion tinted a soft

Grey Blue. Flower form in this space, $\frac{1}{2}$ Old Egyptian Turquoise, $\frac{1}{2}$ White. Light space in center same Yellow; dark places, Dark Blue. Outer light space is the pink mixture. Inside band; flower form same as outer flowers; leaves same blue as used on inside.

ART NOTES

Henrietta Barclay Paist

THE annual exhibit of student work of the Minneapolis School of Art was in view all through May and marked the close of another successful school year. The registration has been almost normal in spite of the war toll on the masculine side, and the same high standard has been maintained throughout, and some very high notes struck in various places.

The Fine Arts section under the able direction of Mr. Vaclav Vytlucil shows strong, serious work, vigorous in drawing and color. The School is fortunate in being able to retain Mr. Vytlucil for the summer term, as he has once been called to the colors and released temporarily.

The design department is as usual strong and interesting, and though some of the regular problems were laid aside for the execution of special demand for war posters, Y. M. C. A. huts, etc., the general exhibit shows the same sincerity and system as always. In the poster section there were some fine things, fresh, free and vigorous in color and drawing.

In the surface designs for fabrics, wall paper, etc., the present experimental stage of color does not always result in happy effects. We expect strong contrasts and daring combinations in posters, the nature of the poster demands startling effects, but this tendency has been carried into all departments with questionable results. Color is not only in an experimental stage, it is actually anarchistic, and while we are no doubt learning some lessons, the present combinations are not always happy.

All of our preconceived ideas of color harmony, based on thoughtful, scientific study and approved by what we considered good taste, have been flouted and challenged by the new thought with questionable success. Owing to the free use of pure color and contrasting values, much of the present surface design is spotty in effect, and while this characteristic may be acceptable in chinz cretonnes, etc., for draperies and upholstery for certain uses, it is not and never can be desirable for walls.

We are having lots of fun, no doubt, in this revolutionary stage of color, but law and order and close harmony are our refuge from this unrest. As we can always retire into our own gardens in the cool of the day after the hot crowded streets, so we can keep our own ideas of color har-

mony in which to take refuge from the riotous color carnival all about us.

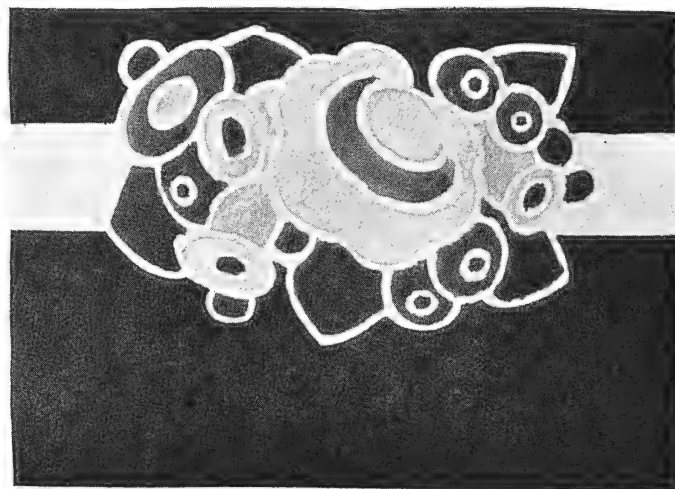
The scholarships of the Art Student League of New York were won this year by two young lady students of the Minneapolis School of Art, Miss Gertrude Burgan and Miss Lucile Lindquist.

Miss Mary M. Cherry, for the past year acting Director, has been appointed Director of the Society of Fine Arts. She, with her assistant, Miss McCormick, will conduct the design classes for the summer term.

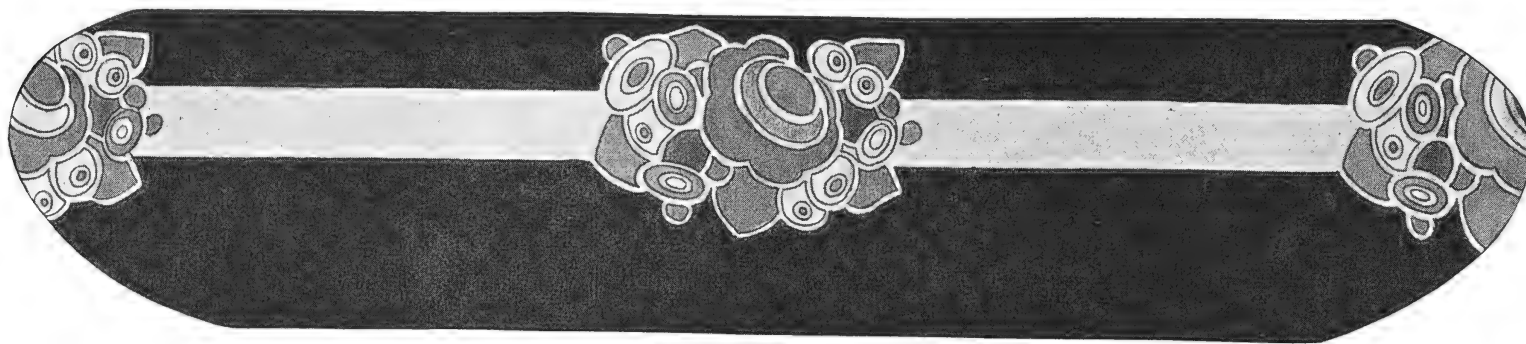
♦ ♦ ♦

The collections of war cartoons by the Dutch artist, Louis Raemaekers, on exhibition in the Art Gallery of the St. Paul Public Library from May 16th to 31st formed a noteworthy art contribution to the war history which is being engraved on the hearts of the people. These drawings are wonderful in the strength of their appeal and the terribleness of accusation directed at the culprits of the world.

Raemaeker's strength is not only in draughtsmanship but in his ability as a satirist and psychologist. Subtle and caustic in his sarcasm and brutal in his sincerity in depicting facts, he lashes Germany with eloquent word pictures which leave nothing to the imagination. His work is a valuable contribution to the war propaganda on the side of the Allies. It cannot fail to speed up sentiment and war work and proves again the part which Art may play in the world drama.



NOSEGAY MOTIF FOR EBONY GLASS FLOWER BOWL



EBONY GLASS FLOWER BOWL—LEAH RODMAN TUBBY

APPLY the flower clusters all in White Enamel, not necessarily thick but as smooth as you can. Mix your enamel with clean turpentine, and only a small quantity of oil of tar, and have them rather liquid, for instance, as thick as cream. The band should be in Roman Gold (for glass also) mixed with the clean turpentine only. Fire the glass and on

the second firing, apply the colors over the white enamel. For the blue, use Banding Blue for glass, for the yellow, use Albert Yellow, for the yellow brown, use Yellow Brown, for the dark red spots, use Yellow Red, and for the green, use Shading Green. Leave the white outline perfectly white and fire.

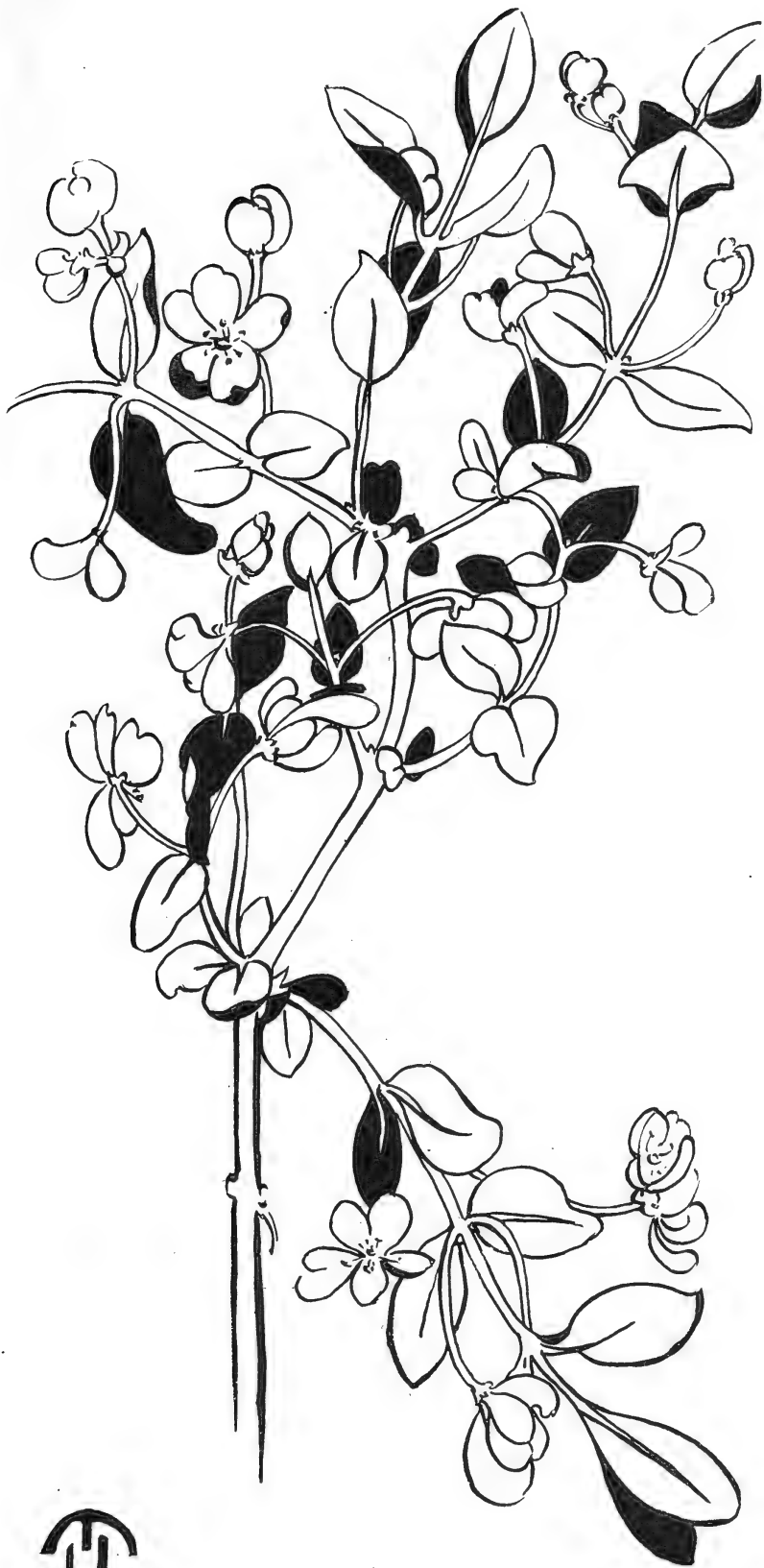
Treatment by D. M. Campana

of teachers in glass decoration, has moved her studio to 3 Park Row, Mt. Auburn, Cincinnati, where she will continue her teaching and studio work as usual.

* * *

BUTTERCUPS—M. JANIE LAUNT

A PPLY color in flat tones; light tones of flowers in Lemon Yellow with Albert Yellow in deeper values. Center, Yellow Green. Stems and light leaves Yellow Green, with Shading Green and a touch of Rose for the dark values. Background, Ivory.



APPLE BLOSSOMS—M. JANIE LAUNT

LIGHT tones of flower Ivory with shadows of Warm Grey. Buds of Rose with Violet shadows. Leaves, Apple Green, with backs of leaves Apple Green mixed with Grey. Stems Grey and Hair Brown. Outline stems and leaves with a Deep Grey and flowers with a Light Grey with a touch of Copenhagen Blue.

* * *

STUDIO NOTES

Miss M. Owen who for a number of years has occupied a studio at 425 Elm Street, has moved to 283 McCormick Place, Mt. Auburn, Cincinnati, but she has retained an office in the down town section for the sale of supplies.

* * *

Miss Louise Seinecke of Cincinnati, Ohio, the instructor



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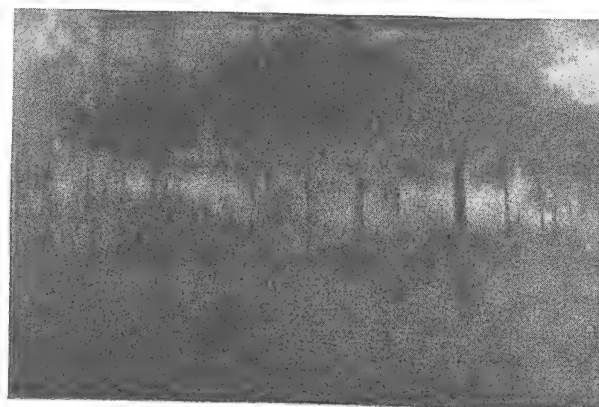
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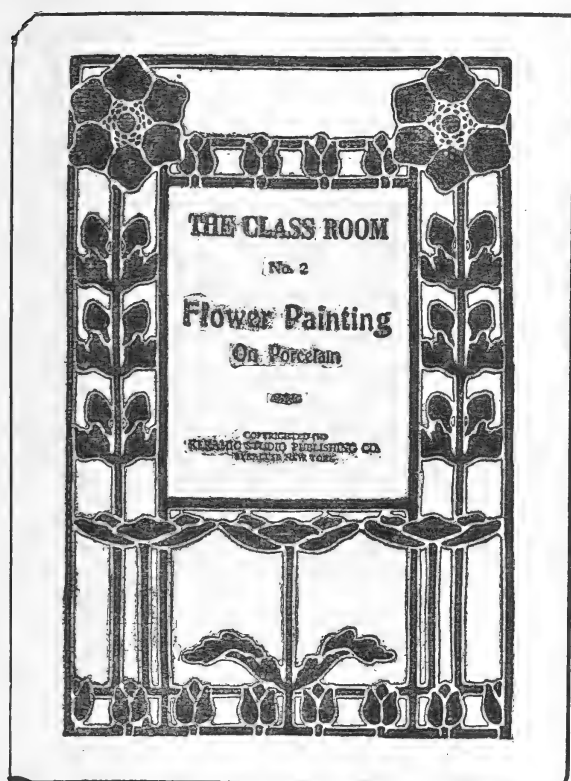
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Designs must be sent flat, with name and address of designer on back of each design. Written treatments should be on a separate sheet of paper, this sheet pasted on back of design. Stamps should be sent for return of designs which are not purchased.

All suitable designs which will not receive prizes will be purchased at our regular prices.

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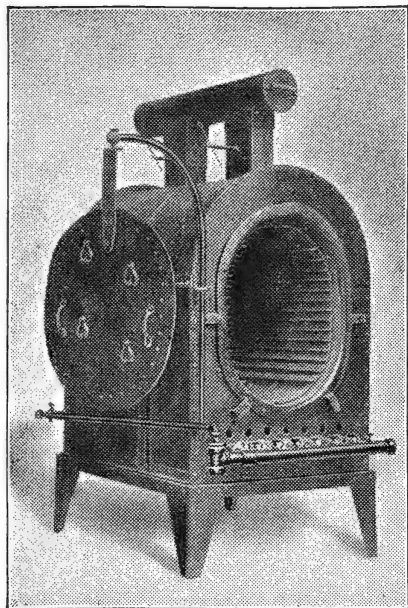
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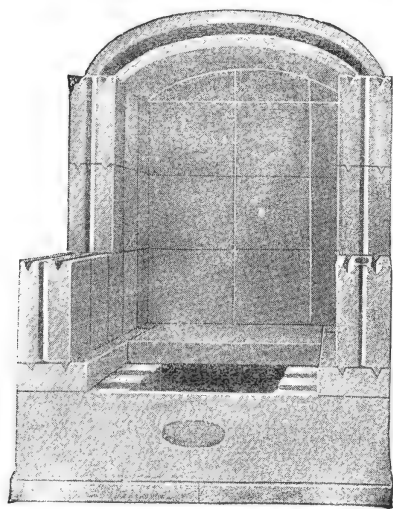
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A GROUP OF GEES—JOSEPH T. PEARSON, JR.

SEPTEMBER 1918
KERAMIC STUDIO

KERAMIC STUDIO PUB. CO.
SYRACUSE, N. Y.

KERAMIC STUDIO

Vol. XX, No. 5.

SYRACUSE, NEW YORK

September 1918



HERE is little of note being done in the ceramic studios in Chicago. Many have given up expensive downtown studios and are working at home, cutting down expenses to a minimum until after the war. Mr. Campana is spending the summer experimenting on glass in his Chicago studio and is obtaining some beautiful effects in lustres. We seem almost to have reached the limit in the matter of experimentation and that is one reason why the interest is not so keen as formerly. While there were unexplored fields and untried methods we were keen to conquer. Now the work has settled down to a basis of proficiency in the things we know, and for a time at least there will be little incentive for further search and experiment. After one has conquered technique and methods, it resolves itself into a competition for quality, for fine execution and for originality and individuality of design. We must learn to look upon ourselves more as professionals with a craft to perfect and uphold, and less as experimenters and faddists. For just as sure as tomorrow's sun will rise and set, so sure are we of renewed interest and demand for the things of the spirit after the demands of the war have passed.

It is a subject of constant comment that despite the compelling demands of war, attention is being given as never before to the creation and maintenance of Museums of Art, to the extension of art education and to the dissemination of art principles in industry. The explanation is that art is not merely a luxury but a necessity in human life, and the need for the diversion which it creates is constantly increasing. The mind must have refuge from the horrors which prevail in order to preserve its balance, and this it finds in Museums and art galleries and in the individual possession of beautiful things.

HENRIETTA BARCLAY PAIST,
Assistant Editor.

✻ ✻

Our design competition for an individual set, with prizes offered by Mrs. Blair, closes on September 1st, but the other design competitions, as advertised on back cover, are open until October 15th.

✻ ✻

For those who have never been in the habit of making decorative units from naturalistic drawings, the editor has made three sheets of designs, most of them suggested either by Mr. Pearson's painting of geese or by designs published in this issue of *Keramic Studio* or to be published in coming issues. A few have been suggested by some specimens of Brittany ware in the possession of the editor.

The designs can be executed either on porcelain or on the various kinds of pottery found in the stores. Very attractive dishes can be made from the cheap crockery to be found in the five and ten-cent or department stores. They suggest the peasant pottery and are particularly nice for

porch sets and breakfast or lunch dishes. The motifs can be applied equally well to the other forms of decoration so much in vogue by enlarging the designs and adapting them to the space to be decorated, whether painted furniture or unfired enamels on various small articles.

The style of decoration of the large bowl of which both inside and outside are shown, is suggested by the Brittany ware, while the motif for the center is taken from the geese study. A suggested color scheme is as follows:

On a cream colored pottery bowl or on porcelain tinted a greyish cream color: Inside of bowl, dark wavy edge, dark Violet Brown. Scallop, light Violet Brown with touches of darker Violet across points of scallops. Centers of flowers and dots below points, deep Yellow. Dark part of flower, Dark Blue. Outer rim, dull Red. Leaves, Grass Green. Center, same treatment. Geese in Violet Brown. Outside color scheme the same except for blue next the edge. The color can either be painted in, in which case it will be affected somewhat by the undercolor of the pottery, or it can be dusted or flat enamels can be used, in which case the colors will be more brilliant.

The design is shown with outlines but they are not at all necessary. The cross hatching is intended only to give the effect of lighter color, not to be drawn in.

This design could also be applied to the deep yellow crockery or the brown crockery with white lining, but the lining should be first tinted. About the firing try a small piece first in your kiln, it should stand about the same firing as porcelain.

The design for marmalade jar can be adapted to any small covered pot. The goose might advantageously be made smaller. Color scheme: Dark edges, Dark Blue. Dark line, Violet Blue. Lighter lines, Orange. Group of flowers in top border; Center flower, Orange with Red center, two side flowers, Yellow with Orange centers. Dots, Violet Brown. Leaves Green. Flowers at base, alternately Orange with Red center and Yellow with Orange center. Goose, Blue with Orange beak and feet. Ground lines, Violet Brown and Grass Green.

The plate or bowl center shown on the second sheet has the following color scheme: Ground, a greyish cream line near edge, Violet Brown. Shaded band next, Grass Green, not too strong. Scallop in deep Orange and the spot medium Blue. The same border is repeated on the outside or the scallop and spot could be replaced by a band of Orange and line of Blue. The geese should be medium Blue with Red eyes and Orange beak and Red feet. Tree, dark Violet Brown with green leaves. Fence, light Violet Brown. Grass, Green with Orange and Red flowers. Do not worry if your results are rather naive and childish, they are more attractive so.

The small bowl above has for color scheme: Wide wave line next to edge, Purple. Narrow wave line, Violet with Light Violet alternate small scallops. The dots are in alternate groups of blue with green either side and orange with blue either side. The center of bowl should have only the border repeated, with a center basket of flowers similar to one of those on the page of medallions.



ADAPTATIONS BY ADELAIDE ALSOP ROBINEAU

The cup and saucer is for three colors only to be dusted on or made in enamels. Geese to be dull Blue or Violet with Orange beaks and feet. Water lines in greyish Green. Edge Blue, Green or Orange. This would also be interesting worked on a celadon ground.

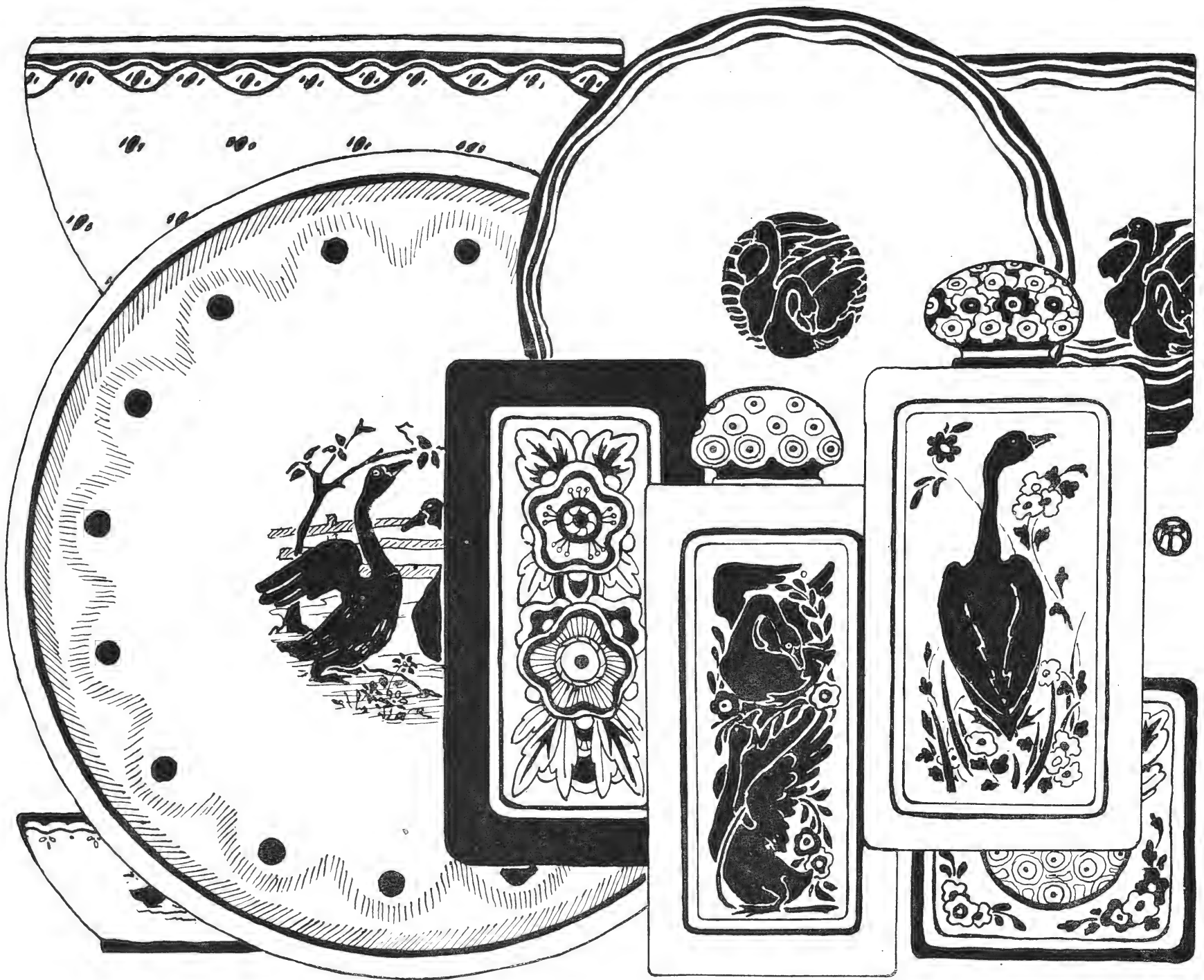
The talcum shakers are in Satsuma but the designs can be adapted as repeated panels on bowls or other shapes. A suggested color scheme for Satsuma would be: For single goose panel, outer line and goose in gold, beak and feet in Red enamel. Inner line and stems of flowers, Dull Red. Leaves and grass in two shades of Green flat enamel.

Flowers, Red with gold centers, Orange with Red centers and Yellow with Orange centers. Red outlines.

The same treatment could be used on a white ground, or omit gold and use a medium light Violet Brown. If used on pottery the lines should all be heavier.

For the panel with two geese, a similar color scheme would be effective, or, if used on celadon, the geese could be in Cream enamel with all lines green or blue, instead of red. The flower panel can be executed in any colored scheme desired, in gold and enamels, or flat color and enamels.

The page of medallions can be used in many ways,



ADAPTATIONS BY ADELAIDE ALSOP ROBINEAU

either the same size or enlarged many times, as centers or side medallions, or as units to be repeated without the outer circle or square confining line.

No. 1 should be treated similarly to the Brittany ware. On a grey or cream ground: Blue bird. Red or Orange wings and plumes. Yellow eyes and beaks. Violet Brown claws and stems. Green leaves. Light Violet flowers, or use your own fancy.

No. 2: Orange corners, Peacock Blue flowers. Center, Orange. Dots, all lines and black portion, Black.

No. 3 for Satsuma: Gold lines, Red dots. Blue flower. —On celadon: Scales, Green with Blue spots. Star shape outer line, Green. Inner line, Blue Flowers in two shades of Violet enamel with Blue spots.

Nos. 4 & 5: Two shades of Blue, Violet or Green on celadon, or Gold and Silver on white, or Black on buff or brown pottery.

No. 6: On celadon, Silver leaves, Orange and Yellow berries. On yellow pottery, Dark Blue, Brown or Black leaves and Red berries. On brown pottery, Light Green

leaves and Yellow and Orange berries.

No. 7: On Satsuma, Gold, Red or Brown lines, leaves Green, fan shaped flowers, two shades of Violet. Crescent shape, Yellow. Scalloped flowers, Blue and Red with Orange center

No. 8: Enamels: Black on buff, Delft-Blue on cream or the colors can be reversed. Light enamels on a dark ground or a polychrome treatment would be very effective. Bird, greenish Blue, wings, Brick Red or Reddish Orange. Claws, Brown Violet. Tail, outer feather same as wing, inner feather, lighter or yellower. Eye, Orange. Ground, Apple Green or Light Yellow.

No. 9: Flowers and leaves, a light greenish blue painted on. Bars and dots, Violet.

No. 10: Center flower, Pink with Dark Violet inner band and Orange center. Dark flower, center, Violet Brown, next Pale Yellow, Violet Blue and Mauve. Third flower, Green center, Yellow petals. Can be used on any colored ground.

(Continued on page 66)



ADAPTATIONS BY ADELAIDE ALSOP ROBINEAU



Left to right: 1. Yellow bowl, Black, Indian Red and Vermillion enamels—Miss Tucker. 2. Yellow pottery, design in Black—Sister M. Rose. 3. Old Blue on yellow ware, inspired by an Italian piece and beautiful enough to be placed in a museum—L. Ripple. 4. Yellow pottery, design in Black and Austrian Blue—Sister M. Rose. 5. Dark brown pottery, Orange and Green decoration—H. R. Weidig. 6. Yellow bowl, Vermillion and Black enamels—C. Williamson. 7. Yellow bowl, Black and White enamels—C. Williamson. 8. Grey blue bowl, Black and Yellow enamels—Mrs. W. H. Risley.

STUDENTS' WORK IN THE FAWCETT SCHOOL OF INDUSTRIAL ARTS, NEWARK, N. J.

MAUD M. MASON, Instructor

A GAIN this year the class of ceramics at the Fawcett School made a special study of simple decorations in the common yellow and brown pottery, varying with French, Belleek, Satsuma and Haeger wares. Great enthusiasm was shown in the study of good examples of Indian pottery and many bowls were designed through this inspiration. As usual only a few of the many equally good pieces could be photo-

graphed and often the principal decoration is lost when it happens to be inside the bowl.

The work shows distinct progress in quality of design and execution and the sustained interest of the group who have been working in the class for several years is a source of great satisfaction and pleasure to their teacher.

They are doing splendid work which will grow better and which is sure to have a good influence wherever seen. It is proposed to place a group of the work of this class on permanent exhibition at the Board of Education as well as in the School Building.

The course of study for next year, besides the usual study of design and the technique of porcelain decoration, will embrace a course of modeling in clay. The problems will be planned to meet the demand of manufacturers for receptacles for various commercial commodities for which a porcelain or pottery article may be adopted.



SATSUMA VASE—C. WILLIAMSON
Black Celeste and Vermillion.



YELLOW POTTERY BOWL—H. R. WEIDIG
Black, Medium Red and White.



YELLOW POTTERY BOWL—SISTER MARIA ROSARII

Motif in Black enamel.



YELLOW POTTERY BOWL—A. E. LESLIE

Black and Oriental Turquoise enamels.



From left to right: 1. Yellow pottery bowl—H. R. Weidig. 2. Yellow pottery bowl, Black, Chinese Green and Red Yellow—A. E. Leslie. 3. Haeger ware large bowl, Black, White and Vermillion—A. E. Leslie. 4. Yellow pottery bowl, Black—A. E. Leslie. 5. Yellow pottery bowl—Mrs. Tucker.



SATSUMA BOWL—H. R. WEIDIG

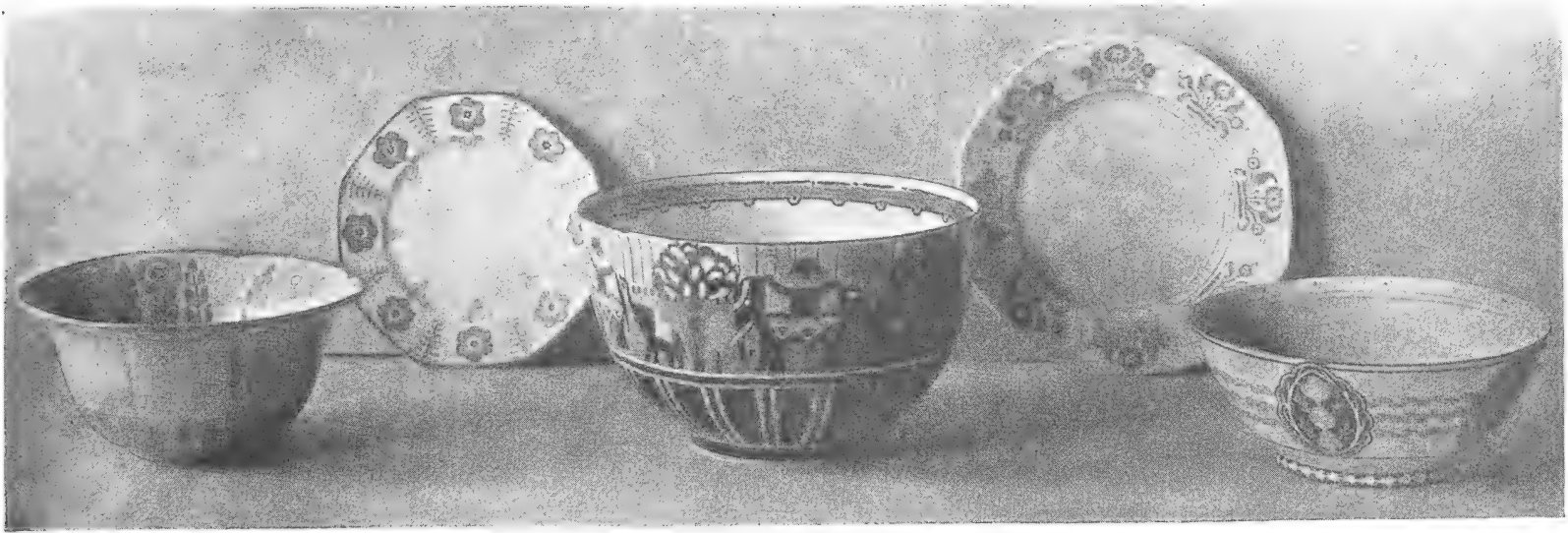
Lined, Emerald Green. Outside, Black and Florentine Green; Chinese Rose flowers, Blue centers.



BELLEEK BOWL—MRS. WM. SIMON

Deer, panels on bottom, and stems in Old Blue; antlers in mixture of Orange and Soft Yellow; leaves in Yellow; berries and dark spots in Vermillion, inside lined Old Blue.

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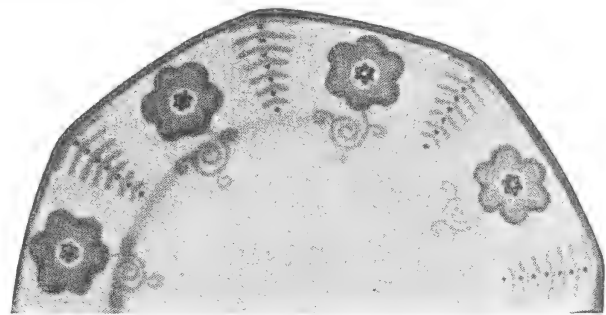


Left to right: 1. Haeger grey pottery. Flower, Madder Rose and White; leaves and stems, Willow Green, leaves have a touch of Lavender Blue and Austrian Blue at base; rings in flower, Orange; bands, mixture of the two Blues; inside of panels Willow Green; around edge Green—S. M. Rose. 2. Plate—Anna F. Gould. 3. Bowl: Inside Emerald Green and Black; outside upper part, trees Emerald Green (background), large trees Ochre and Black; elephant, Black with Air Blue, Vermillion, Dark Blue, Black; Emerald Green, Air Blue and Lavender Blue in trappings; background Imperial Yellow; lower part Emerald Green and Black—Anna F. Gould. 5. Satsuma Bowl—H. R. Weidig.



TALL BELLEEK VASE—SISTER MARIA ROSARII

Bird motif: Body of bird, Austrian Blue; wings, lightest value Carmine, middle value Willow Green, darkest value Black; head of bird Black pomegranate and vine, Willow Green, darkest value, Black, middle value Austrian Blue; darkest bands Black; bands in middle value half Orange and Soft Yellow; dots Light Carmine; wide bands Willow Green.



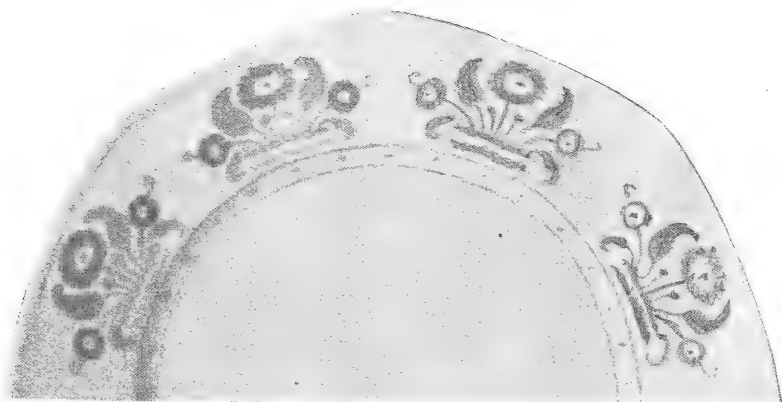
PLATE—ANNA F. GOULD

Golden Yellow, Medium Yellow, Light Green and Black. Hard enamels.



SATSUMA BOWL No. 3—SISTER MARIA ROSARII

Large center motif with bird: Bird, Orange Yellow enamel and Soft Yellow; dark part of wing Vermillion; dark value of tail Lavender Blue; dark value of flower below bird Black, light value Emerald Green, middle value Lavender Blue; flower in front of bird, light value Soft Yellow and Orange mixed, dark value Vermillion; outside light value of flower Lavender Blue; leaves Shadow Green; vertical flower design same colors distributed, Black the darkest value. Inside lining of bowl Emerald Green; dark band Shadow Green.



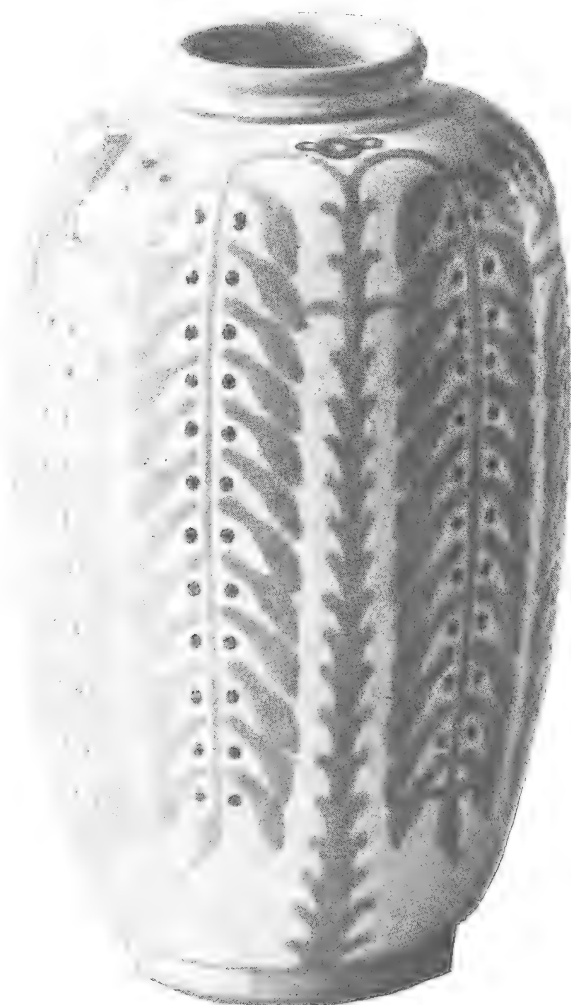
PLATE—L. WEISSE

Flower, Rose Hard, touch of Blue and Yellow in centers. Basket and stems, Rich Turquoise Hard. Leaves, Sea Green Hard. Edge, Turquoise.



YELLOW POTTERY BOWL—MRS. TUCKER

Black and Indian Red.



JAR—L. RIPPLE

Main decoration: Sage Green plus $\frac{1}{4}$ Emerald Green, Vermillion and Grey Blue in touches.



SATSUMA BOWL—MRS. WM. H. RISLEY

Black, Willow Green, equal parts Soft Yellow and Orange.



JARDINIÈRE—MRS. WM. SIMON

Narrow panels, top and bottom, in Oriental Turquoise; outlines in Black; leaves in Willow Green; berries and center dot of flowers in Vermillion; center of large leaves and center of flowers in Soft Yellow; background in Yellow; small leaves near small flowers in Dark Blue.

FAWCETT SCHOOL OF INDUSTRIAL ARTS, NEWARK, N. J.

BIRD DESIGNS (Pages 64, 65)

Henrietta Barclay Paist

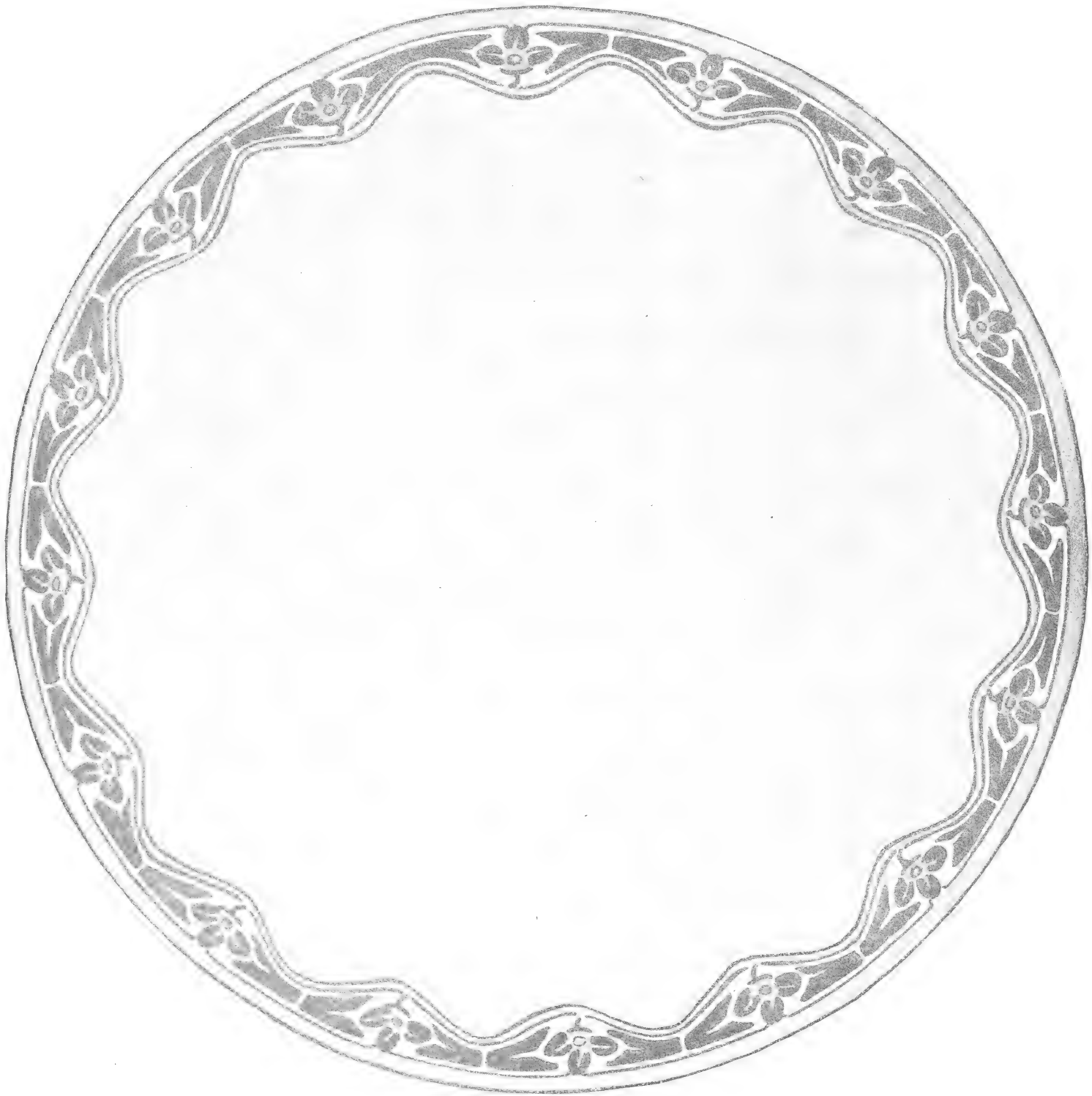
THE bird suggestions this month are from our North American warblers. In the coloring of the birds yellow and green predominate, but some have black heads and black markings. The "Red Start" is orange and black and the "Cerulean Warbler" has a white breast, blue grey back and wings and black markings. The general shape of these warblers is much the same except the "Red Start" which has the four-shaped tail.

The birds selected for the designs are the Yellow

Throat Warblers with grey back and wings and black markings.

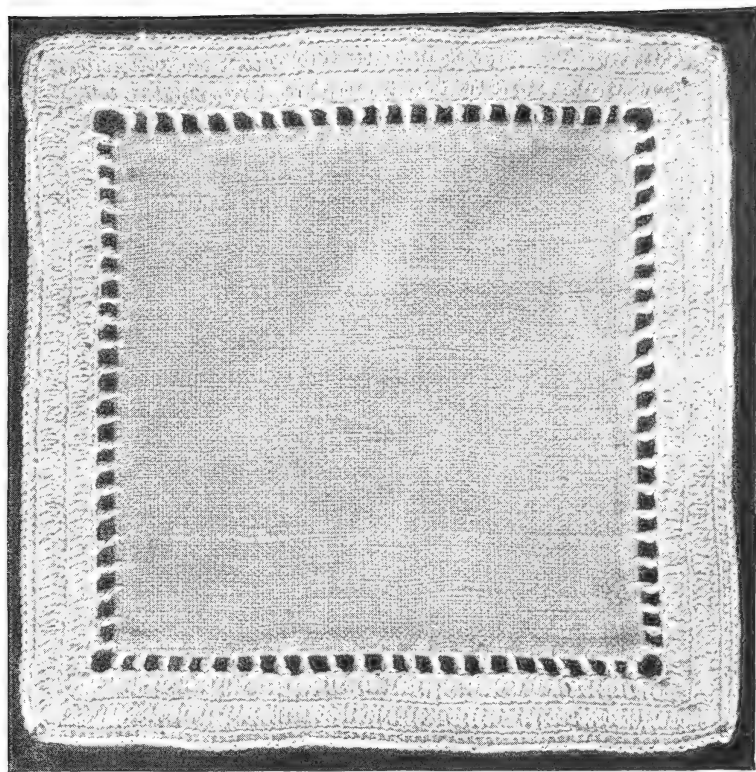
If the border shown is to be adapted to a vase shape, the background of the design may be a soft grey blue in light value. The leaves and stems may be in the spring greens or in the autumn tints, and the birds in yellow, grey and black. The ground of the lower vase can be in a pale tint of blue grey, grey ivory or "putty" according to the coloring of the foliage and stems above.

The panel can be adapted to a vase by repeating three times or can be used on a slab to frame.



PLATE—ADELINE MORE

All of the darkest tones are Green Gold, Center of flower Yellow Brown and a little Yellow Red. Grey tone in flower Yellow lustre. The grey near edge and below the two wavy lines is Light Green lustre.



THE LINEN PAGE.

JETTA EHLERS - - - - - EDITOR

328 Belmont Avenue, Newark, N. J.

AMONG the very simple things which are especially good may be counted the set of doilies which is illustrated in this number. The linen of which this is made is a warm light brown with a crocheted edge of heavy ecru linen thread. It was designed for use with a breakfast service of yellow Wedgwood. The set consists of two sorts of doilies, plate and a smaller size, and an oblong center mat. A square or runner could be used instead, if preferred. Where more than one color is desired in a set, this idea suggests a very happy way in which to work out the problem.

There are many delightful color schemes in which to develop such a service. A lavender linen with blue crocheted edge would be lovely. A soft yellow linen with silver grey edges is another interesting combination. Oyster white centers, with dull blue thread for the edge, would appeal to many who never tire of the "freshness" of the blue and white.

Grey linen with mulberry crochet is also a good scheme. In fact there are many charming combinations, bounded only by the taste and invention of the individual. It is doubtful if this set illustrated would be very attractive carried out in a fine weave of linen and with the necessarily finer thread for the crocheted edge. It is the almost peasant-like quality of the coarser material that is so very charming. A thing of this kind is particularly appropriate for summer home or bungalow use.

The small doilies are seven inches square when finished. The linen centers are five inches, with an eighth of an inch hem. The plate size are ten and a half finished, with the linen center eight and a half. The crocheted edge is just one inch in width on all pieces. The first row of this is worked directly into the linen, the weave being very soft and rather coarse. It consists of a row of filet squares. Care must be taken in turning the corners to make a good

square. The next two rows are of double crochet, and the last row is single crochet, or half stitch as some know it. There should be several extra stitches allowed in turning the corners, so that they won't hoop. It is impossible to realize, from either this description or the illustration, how very good looking this set is. The stitches employed are so simple that the veriest beginner could make a success of it. Two things are of note, the coarse weave of the material, and the heavy thread. It is this quality that makes the charm of this particular set. Though this was made for a breakfast service it would be equally attractive for luncheon or an informal spread. More and more as one sees the usual fussy over-elaborated table furnishing, do these very simple things make an insistent appeal. Why almost put out one's eyes with fine and intricate needlework, when one can with a very small part of the time required for such work, turn out something that has real distinction because of its simplicity, and is a joy to make because of its not being labored. Of course, you say you have read all this so many times on this linen page, but it is part of the gospel this department is preaching and therefore often harped upon.

In these days when so much of our energy is used up in war work, it would be almost out of the question to do anything for our homes requiring any great outlay of time. But let us not forget that, with all the ugliness and desolation of war around about us, we must not let go of things here. We never needed beauty more. We are apt to forget that it is a patriotic duty to "carry on" here the plain every-day things of life. If by putting some beauty into them we keep ourselves in better spirits, surely that is patriotic too. Then too, if one gives up and does nothing, buying no materials, etc., how is the fellow who sells materials going to buy his thrift stamps?

We cannot all be soldiers,
Some even cannot knit.
It almost seems tho' some folks
Can't ever do their bit.
But keep your corner cheerful,
Don't sit down and whine;
Keep your smile a-going,
Say you're feeling fine,
That may help some fellow
Feeling pretty blue,
Who only needed someone
With a smile or two.
So if you can't do big things
To help our laddies win,
Do at least this service—
Just show a cheerful grin.

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TUMBLERS OR MILK MUGS (Page 62)

Ruth M. Ruck

FORGET-ME-NOT Design—Outline with Black. Flowers are Deep Blue Green and Sea Green with a little Banding Blue added for shading. Buds are Sea Green and Violet. Centers are Albert Yellow and Yellow Brown. Stems are Apple Green.

Rose Design—Outline and stems are Black. Leaves are Brown Green and Albert Yellow. Light roses are Rose and the darker ones Rose and a little Yellow Brown.

PRIZE COMPETITION IN TEXTILE DESIGNS

The Art Alliance of America, 10 East 47th Street, New York, announces a competition in textile designs with the following prizes,

For Printed Silks: \$250, \$150, \$100, ten of \$25 and ten of \$10.

For Woven Silks: \$100 and \$50.

Silks for Interior Decoration: \$100 and \$50.

For Cretonnes: \$100 and \$50.

For Printed Cottons: \$100 and \$50.

For Ribbons: \$100 and \$50.

Open to all. All designs must be delivered on or before October 1st at the Art Alliance, 10 East 47th Street, New York. They must be sent flat and postage for return enclosed.

Each contestant may submit as many as ten designs but will be awarded only one prize. Designs, including prize winners, will remain the property of contestants, "Women's Wear" only reserving the right of reproducing them in black and white.

The name and address of contestants should be on the back of design, also the price at which it can be sold. No signature or identifying mark should appear upon the face.

Designs may be submitted on fabric or on painted paper, but they must be in such form as to be available for industrial purposes, so that they can be reproduced with but slight technical alterations, either on a loom, printing machine or by block printing.

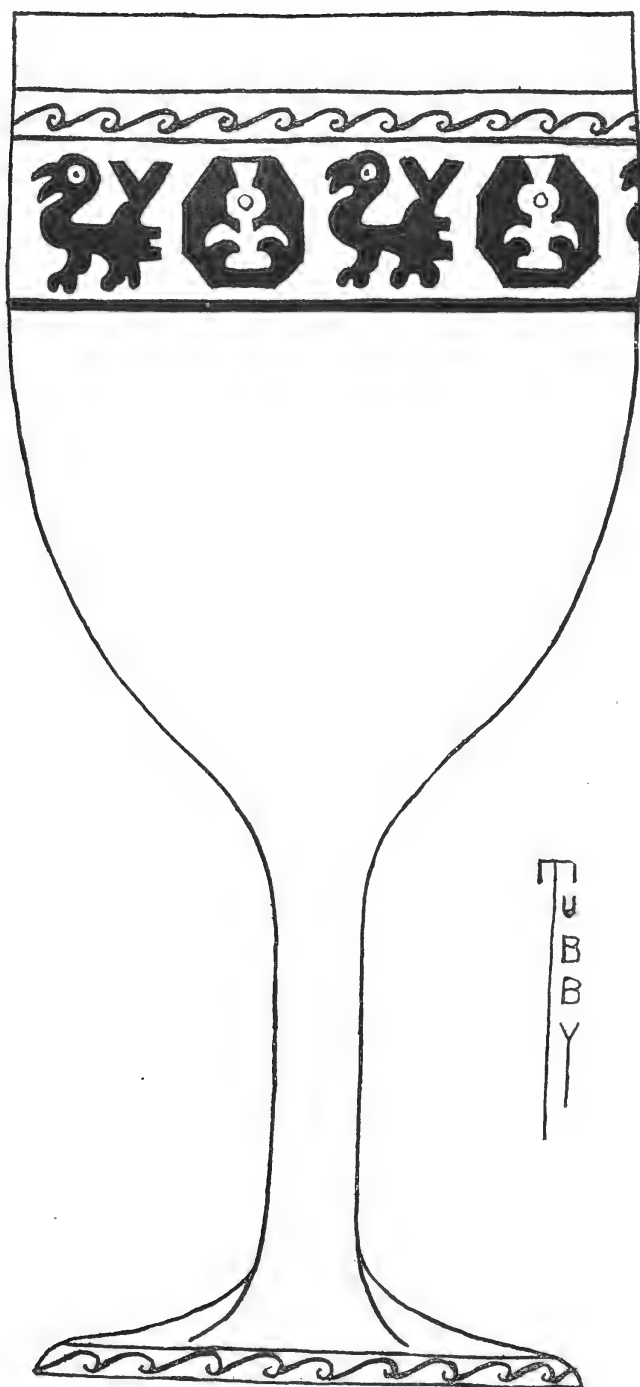
A commission of twenty per cent. is charged on sales made by the Art Alliance.



SIX-INCH TILE, ITALIAN MOTIF—ESTHER A. COSTER

Light parts, Light Blue enamel; medium tones, Yellow Green enamel; very dark parts, Black paint. Groundwork, very light blue green, grayed slightly. Use paint and pad smoothly.

Another treatment—Bird, Orange with Orange Red wings, claws and eyes; flowers Yellow with Purple bars and stems; leaves Green.



GLASS GOBLET—LEAH RODMAN TUBBY

Motif from the Aztec

Treatment by D. M. Campana

APPLY inside goblet a coating of Blue Pearl and dry it as soon as it is applied. You may also apply this same color on the stem and foot. Mix now $\frac{1}{3}$ of Banding Blue for Glass with $\frac{2}{3}$ of White Enamel for Glass, rather liquid, and apply the conventional design with this color, solid, leaving out the flower suggestion on the designs between the animals. Have the heavy line below the design of the same color and put one of the same thickness above the design. Fire the glass and on the second firing, outline the animals with Gold for Glass and have the flowers in solid gold, also the eyes of the animals, and the little scrolls above and at the foot.

ANSWERS TO QUERIES ON GLASS DECORATION

D. M. Campana

Mrs. M. asks if the opening of the door does not affect the kiln?

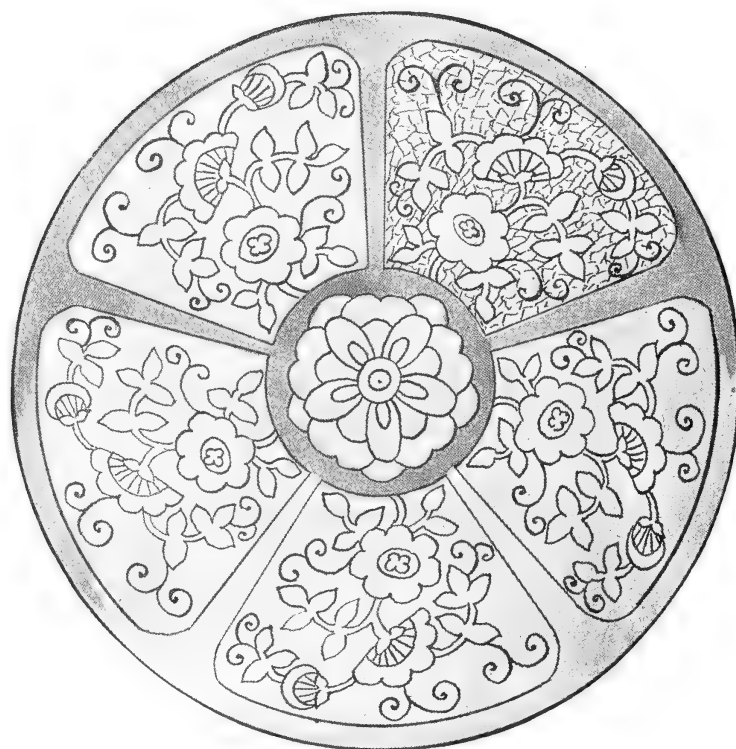
It does not, and you should not be afraid of opening it, even if the kiln is red hot, because neither the decorated glass nor the kiln will suffer in the least.

Mrs. C. asks which is a good firing Cone for glass?

The .022 is as close and reliable as can be found, but is a trifle too hard for delicate stem glasses. Cones can be used but are a little too dangerous for persons not quite familiar with them. For heavy glasses they are very satisfactory, providing you place them in the very back part of the kiln, where the firing is strongest.

Mr. I. asks if China Gold is satisfactory for glass?

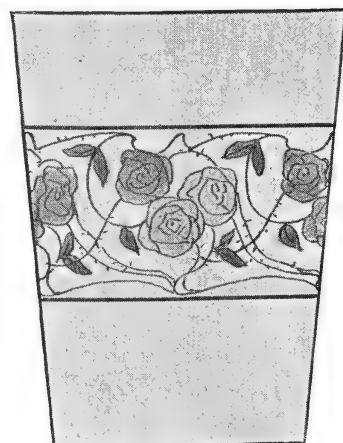
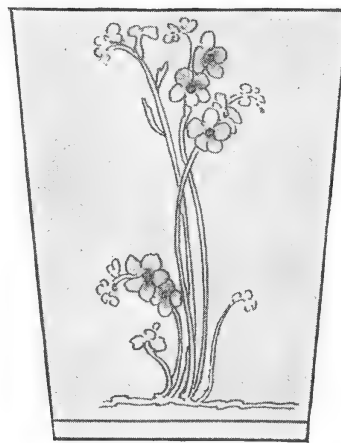
If the glass is very strongly fired, the Gold will be satisfactory; but Glass Gold is more soft and more reliable, also not more expensive, therefore use the proper article.



FLAT SATSUMA BOX

Mrs. F. H. Hanneman

FIRST Fire: Outline in black and lay in gold in spaces tinted gray in the design. Second Fire: The center motif is done in two shades of Lavender Enamel, center Yellow Enamel. The ring around the center is Red Enamel. Flowers in Lavender Enamel, with centers in Yellow and Red Enamels. The leaves are Green Enamel and the scrolls are Black. Follow the crackles in the background around the flowers with Gold, using a No. 170 pen. It is better to use a box with large rather than fine crackles.



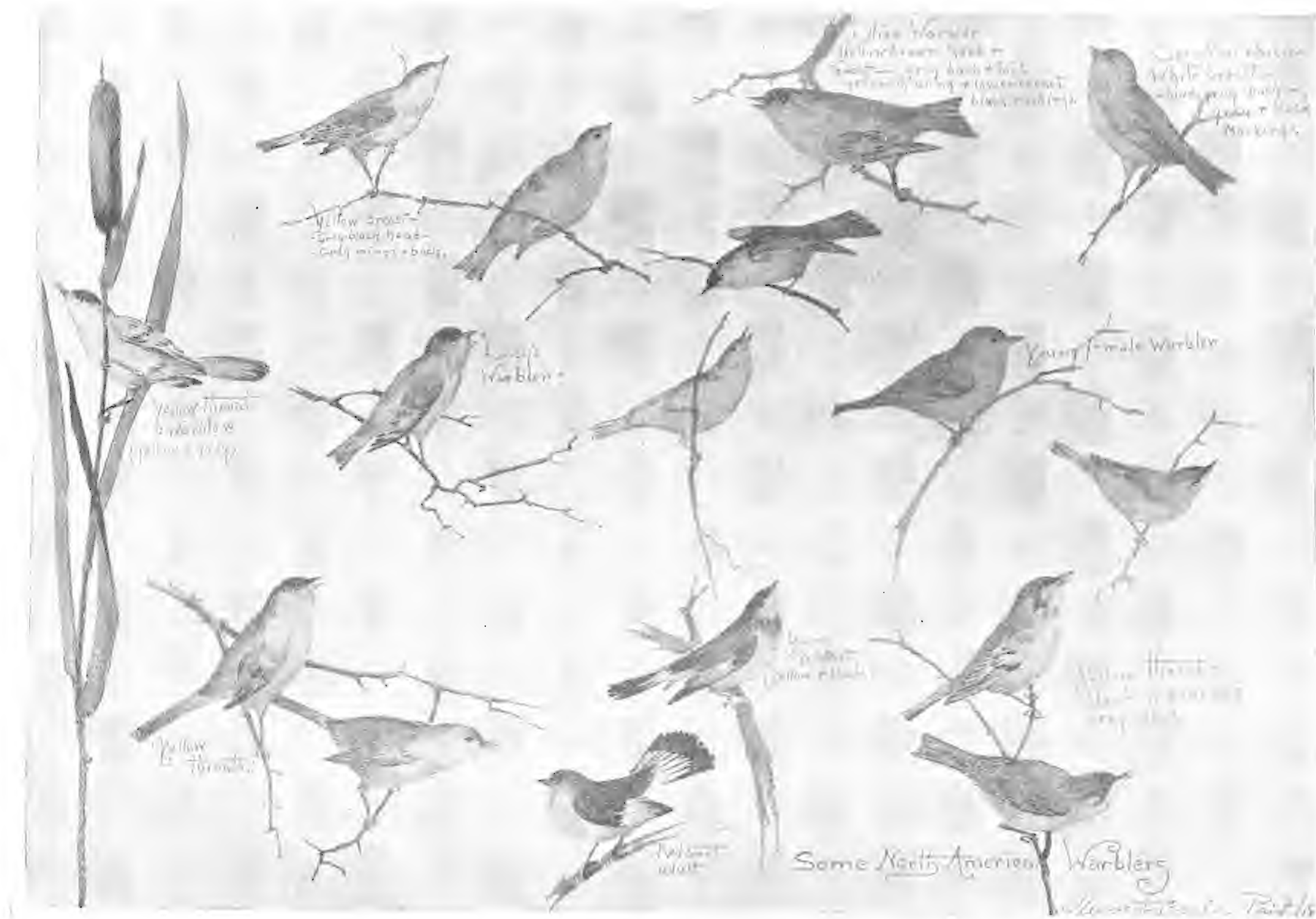
TUMBLERS OR MILK MUGS—RUTH M. RUCK

(Treatment page 60)



BELLEEK VASE IN ENAMELS—ARTHUR L. BEVERLY

(Treatment page 66)



BIRD STUDIES—HENRIETTA BARCLAY PAIST



BIRD STUDIES—HENRIETTA BARCLAY PAIST

(Treatment page 59)

(Continued from page 53)

No. 11: Brown stems, pale Green leaves, flowers, two shades of Yellow, Orange center.

No. 12: Can be used in any color on any ground as desired. Can be repeated as a border on pottery or used as medallion or center unit. Black on yellow or green. Blue on white or green, or in light colored enamels on dark ground.

No. 13, for Satsuma or white ground: Dark portion, a rich Blue enamel, lines in Gold and Green. Flower in Yellow shaded to Orange.

No. 14, for white or celadon ground: Background painted a rich Yellow flat enamel. Circle, leaves and stems in Black enamel. Center flower, center, Deep Blue, then Turquoise Blue with Green outer circle and Red dots. Side flowers have Purple centers surrounded with pale Yellow Green and greenish Blue outer circle, all white dots are Turquoise and black dots are Red. If this design is used on pottery or furniture it should be made heavier.

No. 15: This basket of flowers can be used in any desired color scheme to harmonize with borders used, or on furniture to give the color scheme which harmonizes with room. It can be worked out in enamels or painted in colors.

No. 16 can be executed in a combination of flat and enamel painting or in flat painting alone, a dainty border should go with it. On china fine lines forming a narrow band with diapering between and open medallions in which a portion of the basket or a spray can be used. It can be executed entirely in Delft Blue or in a color scheme of Red, Yellow, Orange and Brown, or in Gold and many colored enamels.

No. 17 is for Gold or one color and enamel.

Nos. 18 and 19: Orange, Mauve, Grey and Grey Green.

No. 20 is especially adaptable to furniture. Peacock Blue on Orange with Black lines, dots and circle will make an effective combination.

No. 21: Suggested treatment: Ground, light Olive Brown. Center spot, Deep Blue surrounded by Orange. Four Black corners, Peacock Blue. Two leaves, Green. Small triangular spots, Violet and two long horizontal spots, Deep Blue.

No. 22: Suggested treatment: Ground, Turquoise. Edge and leaves, rich Purple. Center of flower, deep Violet, next pale Apple Green. Outer line, Deep Blue. Dots, deep rich Green.

No. 23: Suggested treatment: Ground, Mauve Grey, Semi-circle and lines, warm, dark Green Grey. Flower, center petal and two large horizontal petals, Corn color. Two side petals, deeper Corn color, all other smaller spots, dull Red.

No. 24: Center of pumpkin, Yellow. Sides, Orange. Two spots at back, Red. Stems, Violet Brown. Leaves, Olive. Background at top, Deep Blue. Back of pumpkin, pale Yellow.

No. 25 may be painted in several shades of Delft Blue or scrolls greenish Blue shading into Green. Fine lines in greenish Blue. Rooster: comb, Red, beak and claws, Yellow, eye Red, head Brown shading into Peacock Blue on breast to Green at tips, body Green shading into Red on legs. Tail feathers, Brown shading into Blue into Green.

No. 26: Flower, Salmon Pink in three shades. Background, greyish Cream. Lines, pale Olive Green for heavy lines and pale Yellow Brown for fine lines.

No. 27: Background a dull Green Blue. Berries dull Red (Violet of Iron). Stems, Violet Brown. Two leaves next the berries, a light Brown Violet, other leaves and edge a deep Brown Violet. This design like Nos. 20, 23, 26 and 34, is easily adaptable to furniture. A brighter color scheme would be on a dull Orange ground: Scarlet cherries, deep Purple stems and edge. Two leaves next the berries, a greenish Blue, other leaves a deep Bluish Green.

No. 28: Center, crossed bars of Orange, petals, deep Purple Blue. Other two flowers, two shades of Violet with Orange centers. Leaves, bluish Green.

No. 29: This basket suggests treatment in very brilliant enamels and can safely be left to the fancy of the decorator.

No. 30: This also suggests brilliant enamels on a Black or Deep Blue or Purple ground.

No. 31: Center, Orange. Stamens, Yellow. Petals, Coral or Orange Red. Leaves, deep Yellow Brown on a pale Yellow ground.

Nos. 32 and 33 are for bright enamels on any colored ground according to fancy.

No. 34 may be treated similarly to Nos. 20, 23 or 27. Of course none of these color schemes are arbitrary, they are only suggestions.



BELLEEK VASE IN ENAMELS

Arthur L. Beverly

WHITE in design is the warm cream of the Belleek ware. Light gray background spaces in a Tan enamel. Gray of design in Orange and a light warm enamel, block value is a rich, warm Mulberry enamel.

A GROUP OF GEESE (Color Study)

Joseph T. Pearson, Jr.

CHINA TREATMENT—JESSIE M. BARD

FOR a vase or tile: Sketch design in, paint in the background first thing you do; use Yellow Brown, Brown Green, Shading Green, Violet, then the Green with Yellow, Mauve, Shading Green and Copenhagen Blue; the bills and feet are Yellow Brown, Auburn Brown; leave the white lights to be painted over with Yellow in second firing. Second Firing: Use same colors as used in first fire.

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WATER COLOR TREATMENT—RHODA HOLMES NICHOLS

THE central bird stands out on account of the detail and action and also because it is highly modeled, while the other birds are comparatively flat. And the strong modeling of the central bird prevents the whole group of geese from appearing as a silhouette against the dark background. It is not easy to make a figure of such even tone as is this bird appear solid, especially against a dark background, but the absolute fidelity of the tones has helped this. In fact you will find in this picture that a great many difficult feats of painting have been bravely tackled and successfully carried out.

As a striking contrast to the ponderous slow-moving geese are the small, chattering red-winged blackbirds in the branches of the trees. Everything about them suggests noise and quick motion so that our eyes return thankfully to the peaceful old geese.

It is a difficult thing to make the large proportion of white harmonize with the warm, dark background, but this is done by making a warm tone run through the whole picture, bringing the lights and the darks together. In fact the whites are not really white at all, but a half tone very much deeper than the white mount of the picture. They are warm in color and exquisite in quality, much more gratifying to the eye than the sharp coloring of high noon. You will find it easier in painting such a picture, where the whites are low in tone, to lay a wash of some color, in this case Burnt Sienna, over the whole paper. This wash should be put on after the geese are drawn in, and where the color is too strong for the white of the birds, it can be sponged down or worked off with a bristle brush. This will give a quality to the white which cannot be obtained by a thin wash of very pale color. Over this white you can paint your bird, leaving the tone of the paper where possible.

For the warm grey use Burnt Sienna, Alizarine Crimson, Antwerp Blue and Lemon Yellow. A little Chinese White mixed with some warm color can be used at the last for the accents of light on the wings and head. Or, instead of using the Chinese White, you may leave your paper white from the start. You will not, however, find this so satisfactory, as the picture will be less strong.

The foreground carries out the whole scheme of the picture, the red soil making an excellent background for the legs and bills. Had the artist chosen to paint the rank green so often seen in close proximity to the water, it would have been an inharmonious note and have divided the picture in half instead of completing it.

Paint the background with Burnt Sienna, Black and Antwerp Blue. The clouds should be painted with Cadmium and Burnt Sienna, and the sky with Antwerp Blue. The foliage is of the same color as the foreground.

For the water use Burnt Sienna, Antwerp Blue and Black and let the tone of the paper show through in places so that it will not be too solid.

Be careful not to get the picture too warm in tone. Although the whole scheme is rich and warm, there is a note of warmish green blue running through the picture, in the sky, in the water, and there is even a faint suggestion of it in the geese.



STUDIO NOTE

Edw. Christman formerly with Coover Studios and Dudley Crafts Watson of the Milwaukee Art Institute have large classes in cartoon work at the various Y. M. C. A's at Great Lakes, Ill. They are teaching the "Jackies" the art of illustrating their letter "home" with a fountain pen and also how to keep a sketch book diary of their war experience.

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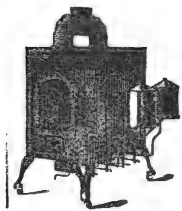
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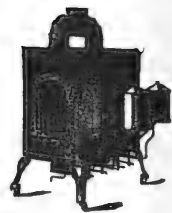
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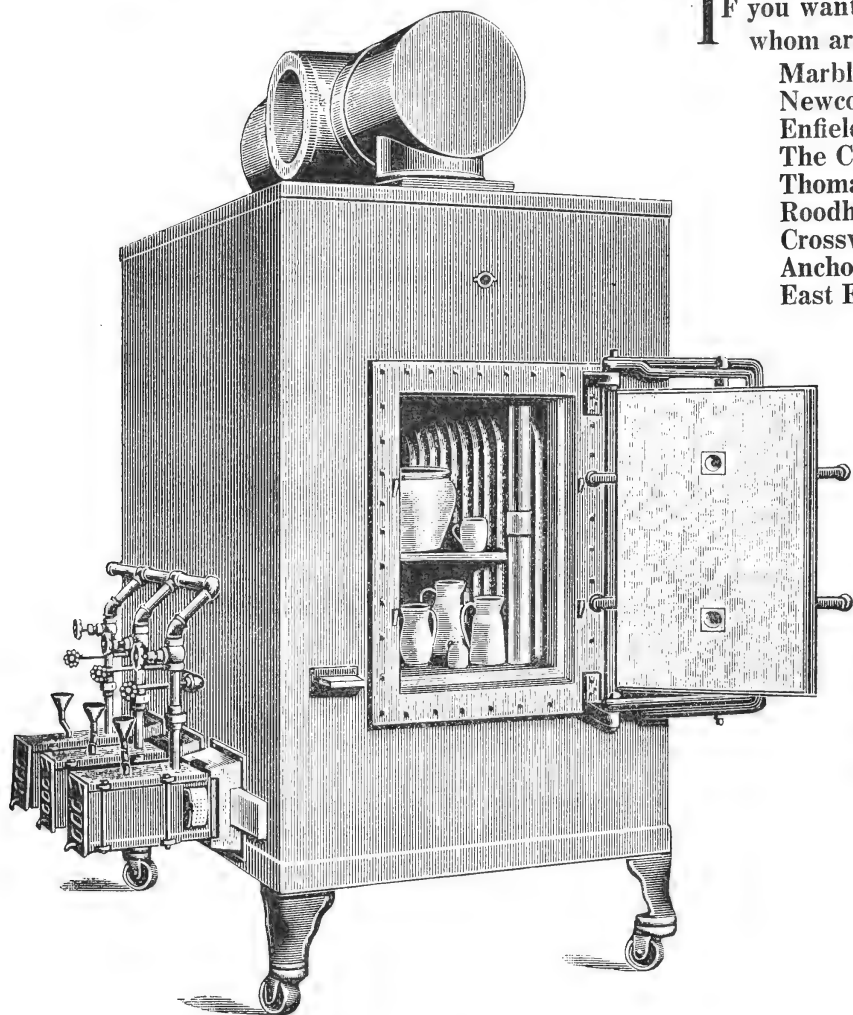
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Thomas Maddock's Sons Co., Trenton, N. J.
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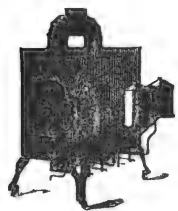
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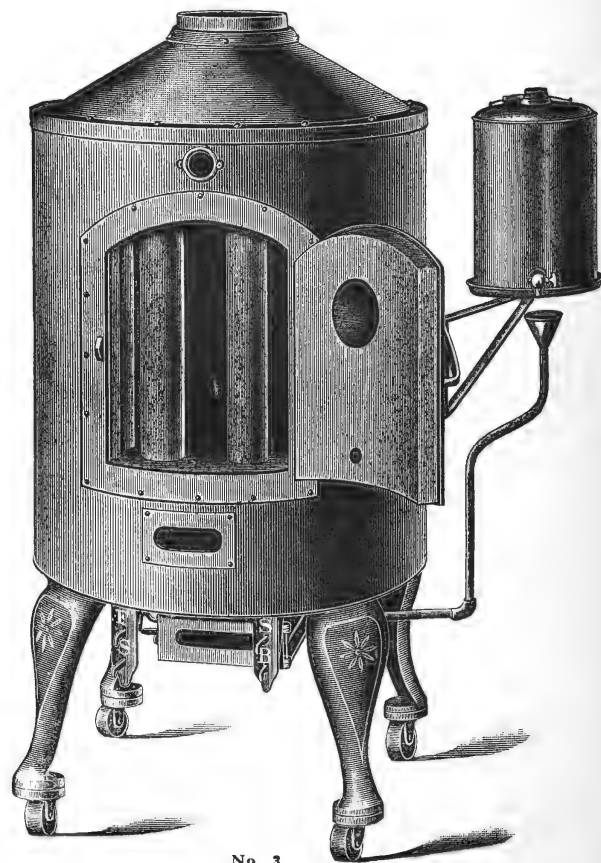
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Conditions of the Competitions:

Designs should be in black and white, accompanied by treatments or, at least, by a color sketch.

Designs must be sent flat, with name and address of designer on back of each design. Written treatments should be on a separate sheet of paper, this sheet pasted on back of design. Stamps should be sent for return of designs which are not purchased.

All suitable designs which will not receive prizes will be purchased at our regular prices.

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24 oct. 6.

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OCT. MCMXVIII

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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.

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AUTUMN—ALICE W. DONALDSON

OCTOBER 1918
KERAMIC STUDIO

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SYRACUSE, N. Y.

Treatment in Water Colors—Burnt Sienna and Orange, dulled with a bit of New Blue, will give the tree coloring, and Orange and Vermillion, mixed with Chinese White, the bright spots.
Background, New Blue and White.

KERAMIC STUDIO

Vol. XX, No. 6.

SYRACUSE, NEW YORK

October 1918



We give below extracts from the letter of Mrs. Blair awarding the prizes in her design competition for an individual set. We fully endorse her decision and feel more than grateful to her for her interest in *Keramic Studio* and her encouragement of our ceramic designs. This is the second time that Mrs. Blair has offered \$25 prizes for designs in *Keramic Studio*. Besides the designs awarded prizes there were quite a number which with trifling alterations will make very attractive additions to our stock of "suggestive" designs.

Next month we will award the prizes in the *Keramic Studio* Design Competition.

"According to my judgment, the two designs most suitable for the two purposes I had in mind—namely, ease of execution and cheerful effect—are:

"Flower-baskets, by Leah Rodman Tubby (I don't care especially for the color scheme, but the design itself is bright and snappy, and beautifully executed.)

"Gold Finch, by Lola A. St. John. Her other design with Flower Garden Motif is pretty but rather heavy, while the serrated border thereto is too commonplace.

"After making my choice, as above, I showed the whole collection of designs to two of my china-painting friends, one of whom was, like myself, an amateur, while the other was a professional. To my delight, both of them made the same decision I had made. The conventional design by Alice B. Sharrard was the third choice of two of us, but the third was in favor of the Flower Garden one by L. A. St. John, as she thought the Japanese whirls of the Sharrard design too difficult to do presentably. She was the professional.

"Next in favor with us was the Landscape Motif, which appealed to us as being almost easy enough to be done with one's eyes shut, and just the thing to fall back on when too tired to undertake anything requiring time and patience! I know three old ladies "In the Blue Ridge Mountains of Virginia," who would hail this design with delight, and bless Essie Foley for giving them such a boon to failing eyesight. When I tell you that the eldest of the three sisters is in her eightieth year, you will see why they appreciate designs that do not call for absolute steadiness of hand and clarity of vision.

"The other designs we did not consider at all, with the exception of the "Spread Eagle," which, though beautiful in itself, and perfectly executed, is too suggestive of war to be cheering to an invalid,—for we cannot think of our country and its emblems without having our thoughts immediately flying "Over There," where our banners are waving over quick and dead."

Sincerely yours,

MARTHA FIELD BLAIR.

(Mrs. L. H. Blair)

✕ ✕

The flower gardens of today offer a greater opportunity for designs than ever before. No longer are we confined to roses, nasturtiums, violets and the like. Even the most modest gardens show more variety and discrimination as to decorative effects, and there is a wealth of material on every hand.

Among the early bloom is the lovely Fleur-de-lis, emblem of France. There are many varieties and much inspiration in the yellows, whites, purples and pale lavenders, especially in the Japanese varieties. Later we have the beautiful cultivated species of Columbine, the very incarnation of grace. In its wild state it is a lovely flame color, but man has made it take on every variety of hue and has enlarged its size and the number of petals. There

is a wealth of possibilities in the shapes and colorings for designers. The leaf is not the least attractive part of the plant.

Then come the snapdragons in varied hues, the larkspurs, hollyhocks, phlox, dahlias, asters and marigolds, Canterbury bells of many varieties, fox gloves, a list too long to mention but furnishing color and design in detail for all needs.

And then there is the vegetable garden. Who of us has gained inspiration from the bean plant, the leaf and pod, it is a wonderfully decorative thing for design. And have you studied the lovely potato flower and leaf this summer, that pretty narcissus like flower with the yellow conelike center, the squash, cucumber and melon vines, with their flowers, tendrils and leaves, the dwarf tomato and the everbearing strawberry?

We have now with us the berry-bearing shrubs, the bright transparent currant red of the honeysuckle berry, the green white of the dogwood, the highbush cranberry, and, as I write, the woodbine or Virginia creeper is in berry and the leaves beginning to take on the autumn tints.

Fortunate is the one who has the leisure to incorporate these motifs into a notebook for winter's use, and not depend on art books for the drawing of nature forms. Birds and butterflies have been with us in unusual number this summer, and, while we cannot catch these except with the camera, the eyes and memory help us much in utilizing the snap shots, and the search for beauty makes the eye more alert and brings out appreciation. Truly "the world is full of a number of things" and art lovers can be a lot happier than kings.

HENRIETTA BARCLAY PAIST,

Assistant Editor.

ART NOTES

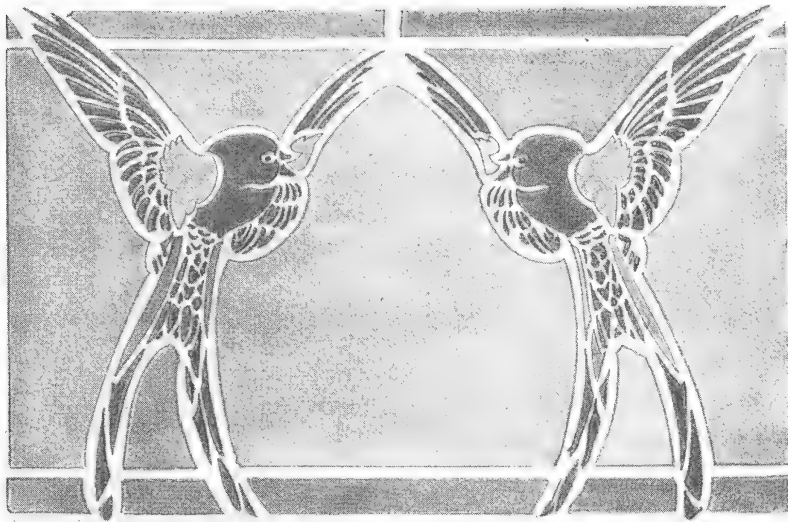
Henrietta Barclay Paist

THE prize competition for textile designs offered by the Art Alliance of America and announced in the September issue of this Magazine, is a rare opportunity and should bring out the best efforts of designers in all departments.

Barring the technical requirements, the matter of design is pretty much the same for all art purposes, and the designer who works constructively and who is adaptable is equipped to enter any field of design, thereby enlarging the possibilities of making a livelihood and meeting the necessity for adjustment which unusual conditions have brought about.

It is to be hoped that some of our ceramic workers have entered this contest and that some of the honors may fall within our circle.

In spite of the absence of many local artists, the Minneapolis Institute of Art is planning its annual local exhibit, to be held this year through October, instead of November, as is usual. This change of time enables the exhibitors to take advantage of the fall exhibits in other cities. As usual ceramics will be included and the best specimens will be reproduced in a later issue of this Magazine.



TREATMENT FOR BIRD DESIGNS

Henrietta Barclay Paist

THE motif for the designs shown this month is the Scissor Tailed Fly Catcher, a most decorative bird, and the arrangements are for a large chop plate and for a vase, punch bowl or any plain upright shape.

The drawings are so formal that the color schemes may be arbitrarily chosen.

For the Chop Plate: The Copenhagen Grey Blue dusted on in several values will make a charming decoration in harmony with almost any environment. The more neutral greys with a touch of Black are another possibility. An effective treatment would be to lay the birds in Gold, outlining with Black, and the areas between in two values of Ivory, using the deeper value for the bands.

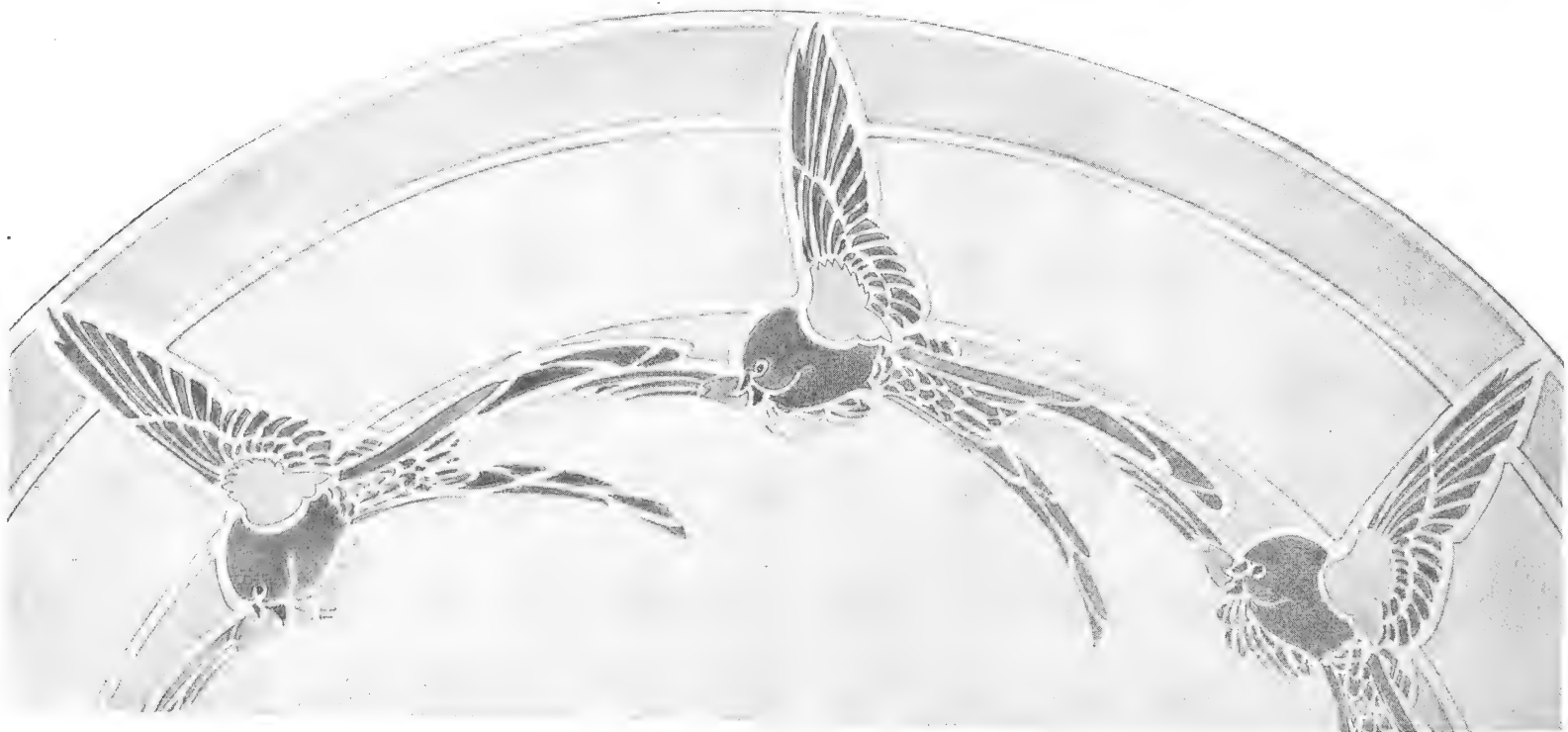
This treatment would also be effective for the border design for vase, except that the path or immediate background behind the bird units should be a light value of Ivory, the large areas of deeper Ivory and the outer and inner bands could be of Gold with outline. The panels should also be outlined, and the piece given a black edge, to give character continuity.

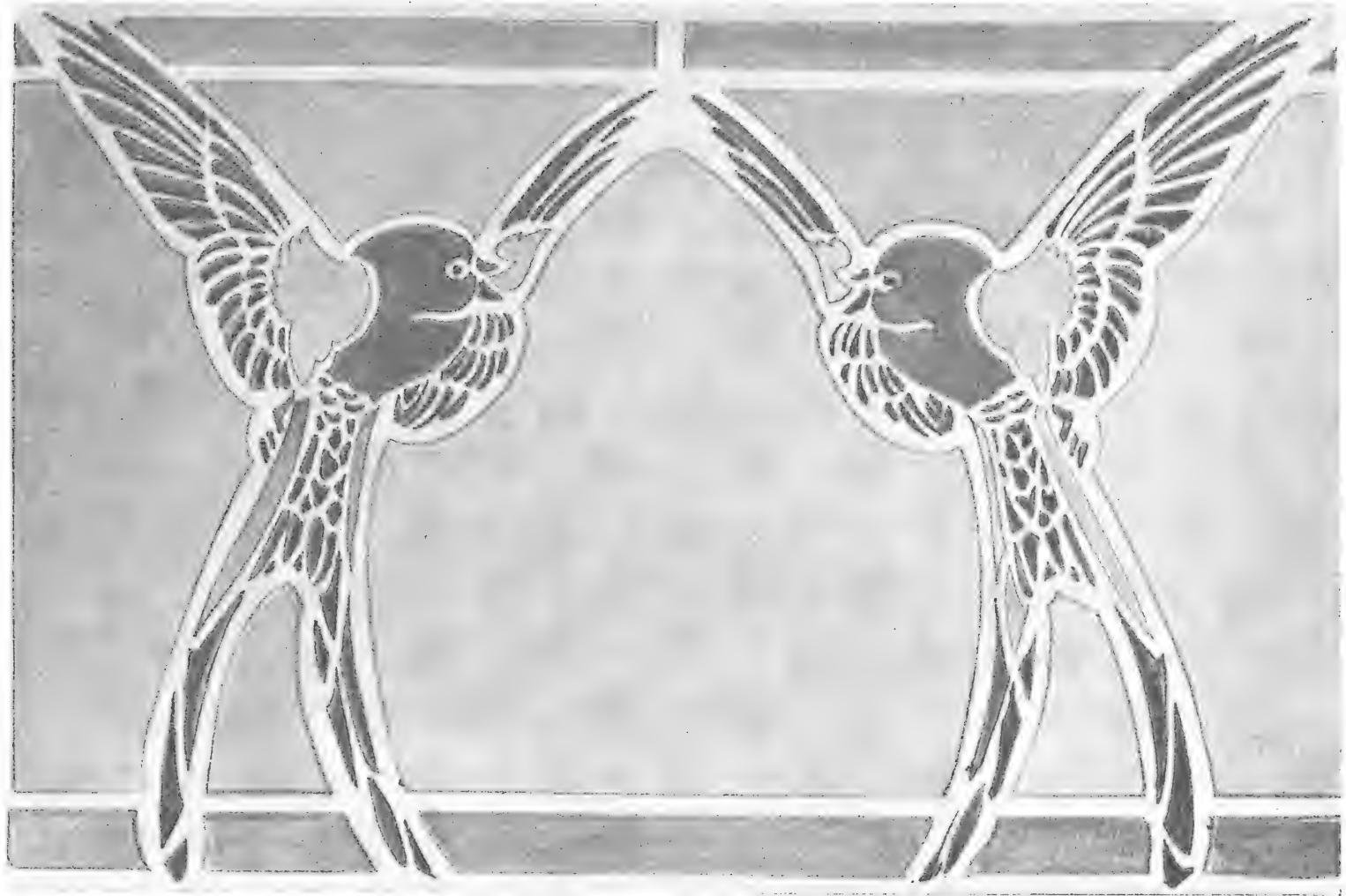
Or the scheme could be reversed, making birds and bands Black and the background Gold, with Ivory panels between.



If one wished to employ enamels, the birds could be laid in brilliant enamels against a path of Black enamel, the whole held together by the bands, outer and inner, of a color chosen from the birds. The large areas could be flat enamel or dusted color, but should be a light value of a neutralized color, dull Ivory or some shades of Grey.

The lovely pottery shapes in yellow, blue, green and grey, also form a background and a practical surface for this design. The shops offer a variety of shapes in attractive colorings from the Ohio and other American potteries, and the Japanese wares are not yet exhausted.





SCISSOR TAILED FLY-CATCHER—HENRIETTA B. PAIST (Treatment page 70)

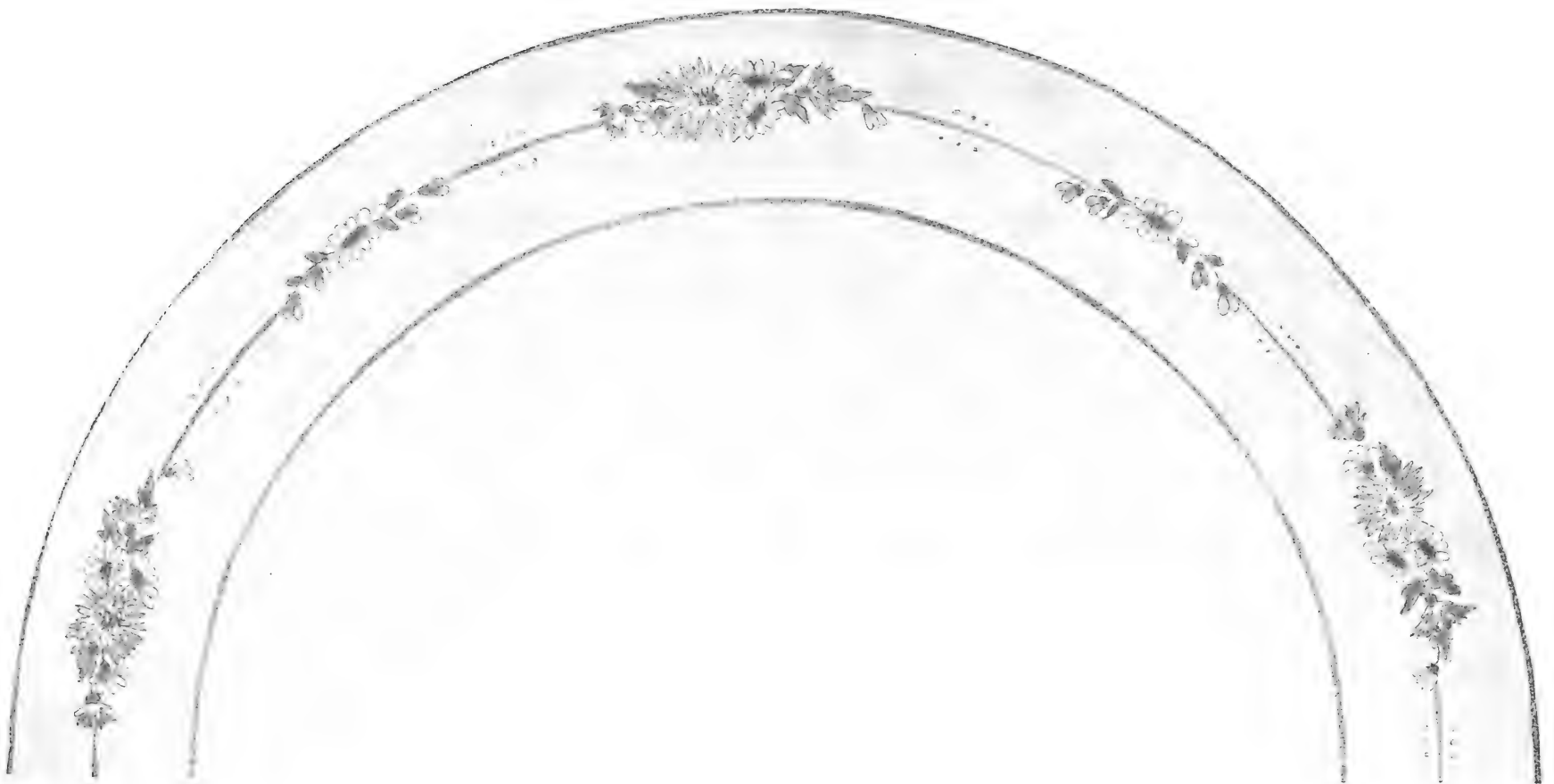


PLATE BORDER—MABEL C. DIBBLE

(Treatment page 72)

BEGINNERS' CORNER

JESSIE M. BARD - - - - - EDITOR
Williamsport, Pa.

PLATE BORDER (Page 71)

Mabel C. Dibble

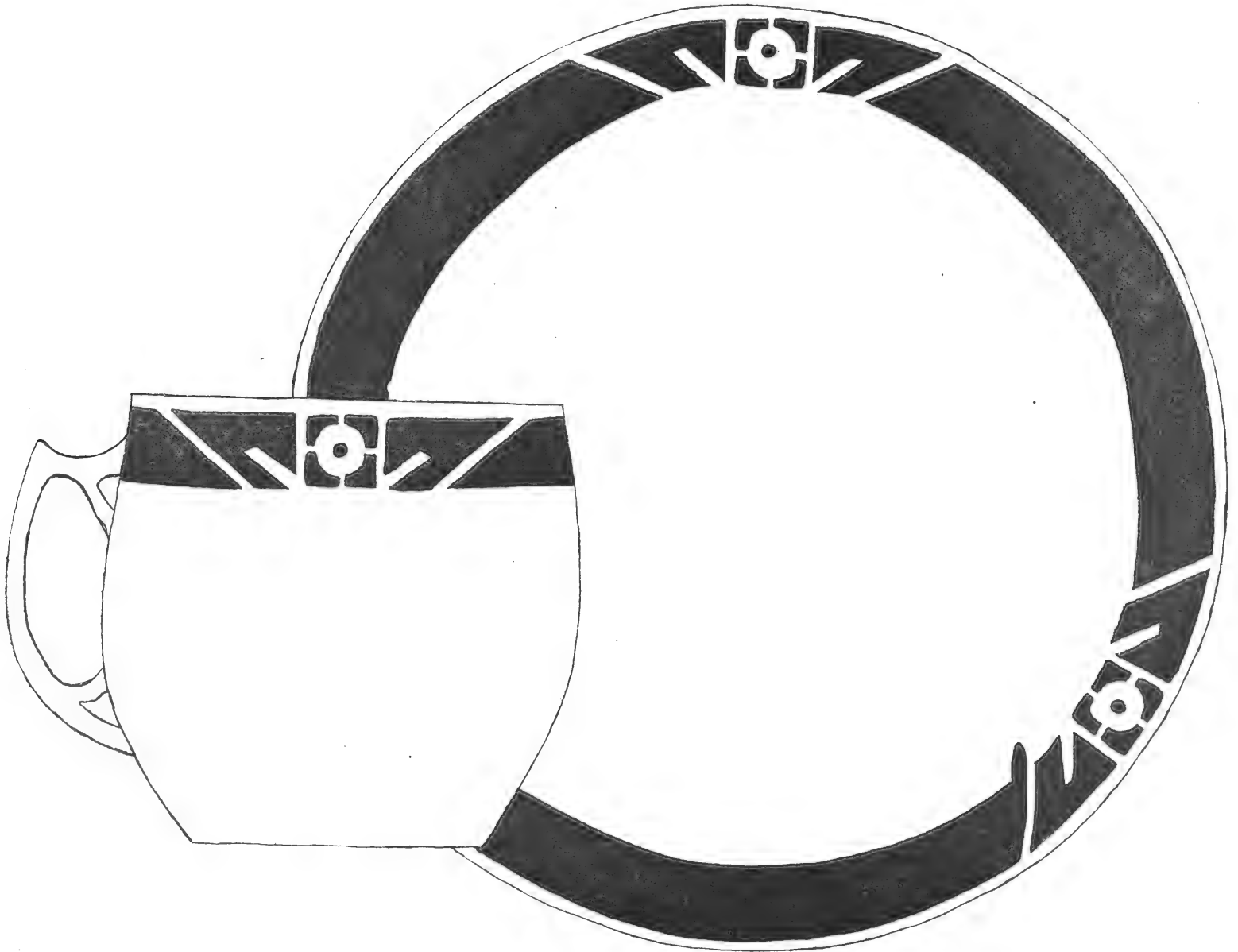
PLATE BY KATHRYN CHERRY

OIL all dark tones with Special Oil and dust with Water Blue. Clean and straighten edges with an orange stick. Oil centers of circles around flower and dust with Bright Green. Oil the grey space between bands and dust with Glaze for Blue. Clean all parts carefully and fire.

OUTLINE with Black. Leaves and calyx are Yellow Green, and Brown Green. Centers of daisies are Albert Yellow shaded with Yellow Brown. Daisies and bud under large aster are White shaded with Albert Yellow and a little Violet. Buds on small spray are Carnation shaded with Blood Red. Asters and remaining buds are Deep Blue Green and Sea Green for the lights and Banding Blue and Copenhagen Blue for the dark tone: Bands and dots are Roman Gold.

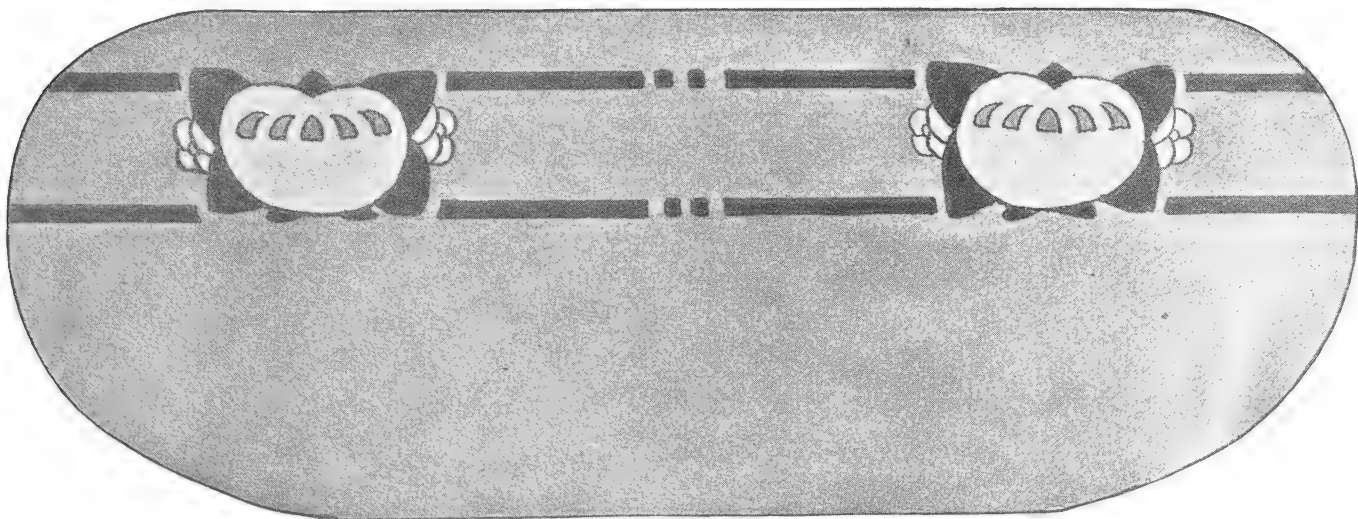


PLATE—KATHRYN CHERRY



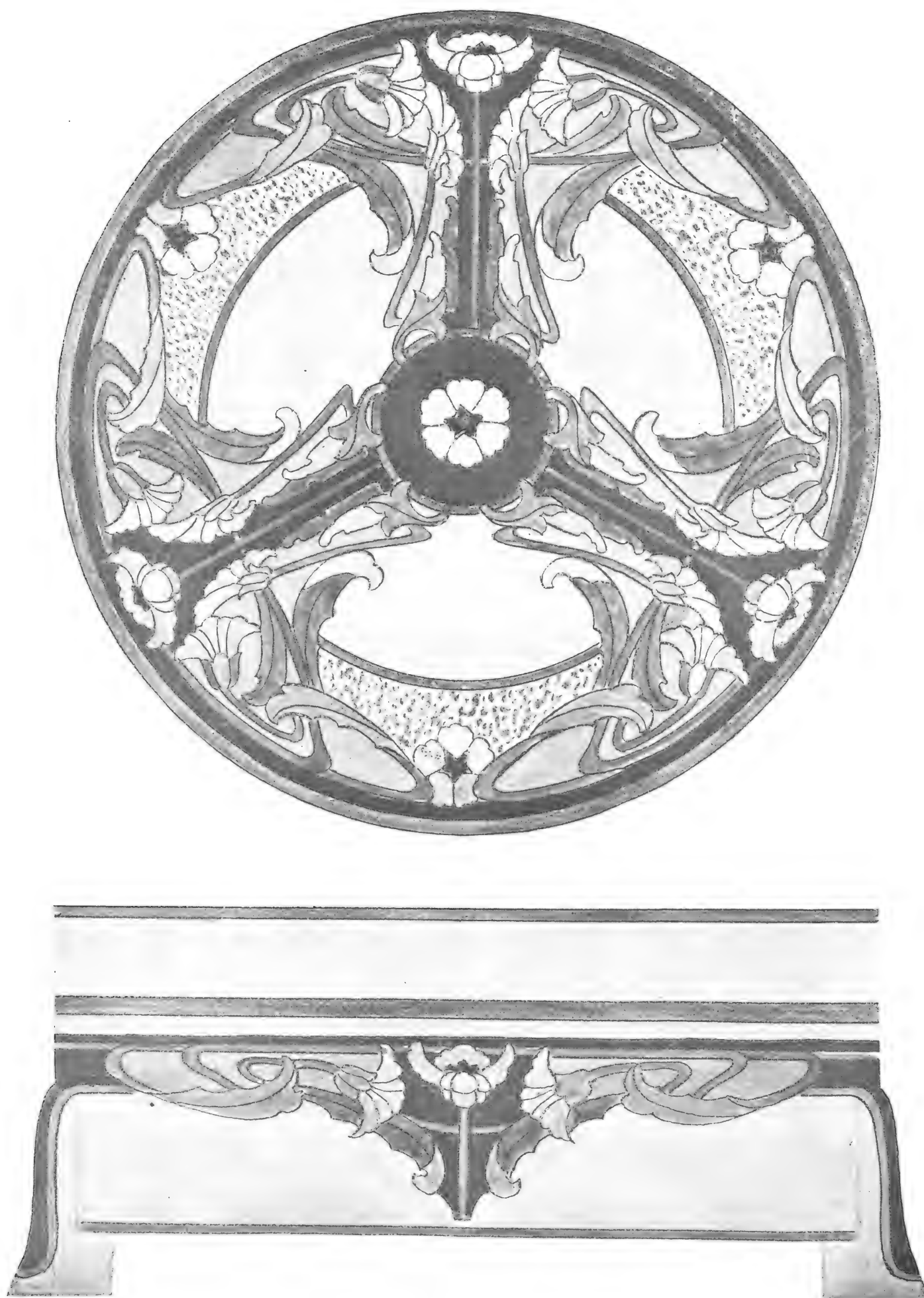
CUP AND SAUCER—M. BAYLOR

Oil leaves and center of flower and dust with Bright Green and 1 Ivory Glaze, Oil flower and dust with Water Blue, then oil band and dust with Water Green No. 2.



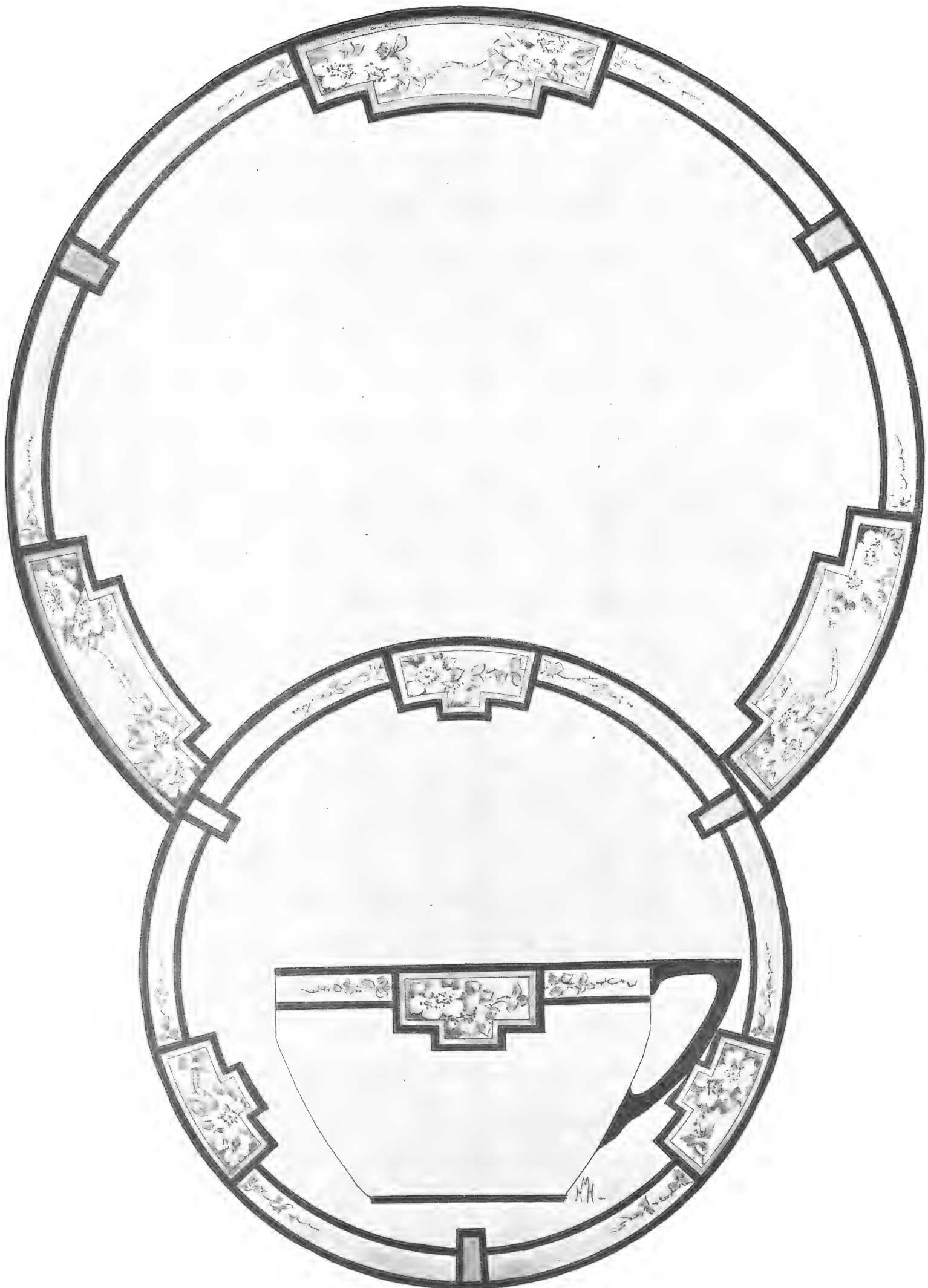
JAPANESE GOURD MOTIF—LEAH RODMAN TUBBY

Oil all darkest tones except outlines and dust with Water Lily Green. Spots on gourd are oiled and dusted with Bright Green. Petals of flowers are oiled and dusted with Coffee Brown, the outline is omitted and color scratched out between petals or separate them. Center of flower and the gourd are white. Second Fire—Oil the entire background and dust with Glaze for Green.



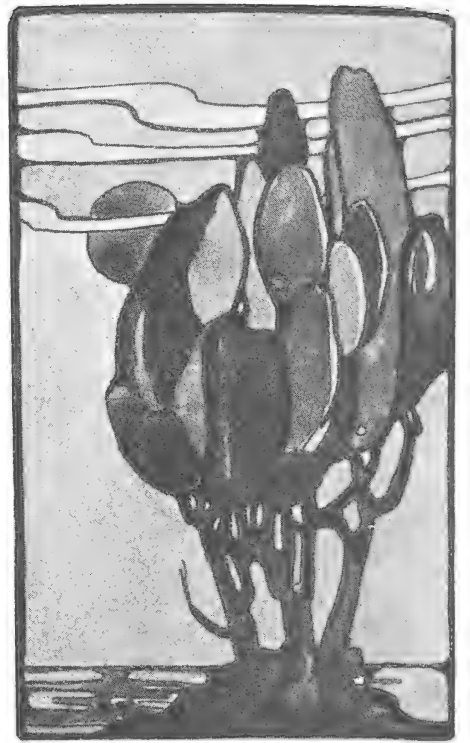
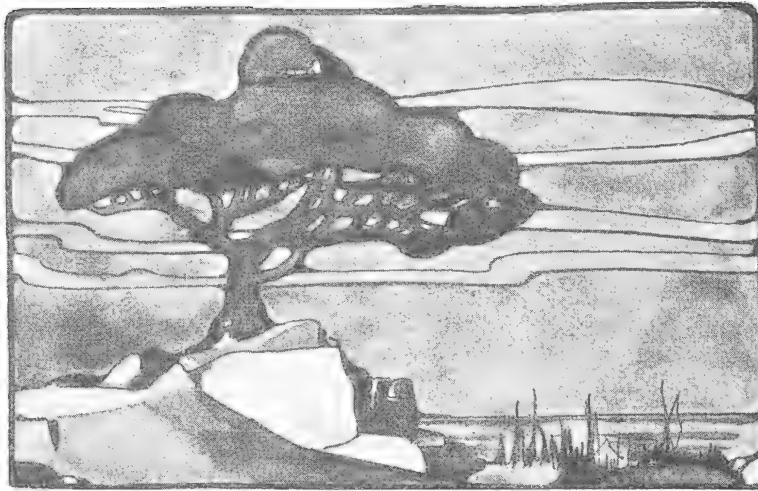
SATSUMA BOX—LILLIAN MILLER

(Treatment page 78)



PLATE, CUP AND SAUCER—MRS. F. H. HANNEMAN

(Treatment page 78)



DECORATIVE LANDSCAPES
AND
DECORATIVE FIGURES FOR ENAMELING
BY
HARRIETTE BURT BONNER

OUTLINE of clouds is Black and Copenhagen Blue, clouds and lightest spots on ground are a very thin wash of Copenhagen Blue. The sky and water in No. 3 and moon and dark water form in No. 1 are Carnation and a little Yellow Brown. Sky in Nos. 1 and 2 is a darker shade of Copenhagen Blue than the clouds, and the remaining tones are the different shades of Copenhagen Blue and a little Banding Blue according to the values given in the study.

Figure No. 1—Hands and face are Satsuma enamel with 1 part Satsuma and 1 Orange Red touched in for color in cheeks. Hair, slippers and dark outline around skirt, fan, hat, etc., are Black enamel, also dots on sleeves and leaves on fan. Flowers on fan and hat, hose and the two spaces around upper hand, and the flowers on skirt are Dark Yellow. Ribs of fan and dark space back of flower on skirt and centers of flowers on fan and hat are Orange Red. Overskirt, dark part of sleeves and outer grey line around waist are Egyptian Blue. Under part of hat, dark stripes on skirt and the dark front in waist are Grey Green. Lines joining flowers on fan, grey band on upper part



No. 1

of hat, centers of flowers on overskirt and inner dark line on waist are Azure Blue. Background back of figure is 1 part Arabian Blue and 2 parts White. Remainder of design is left white.

Figure No. 2—The hair, dark tone in waist, outline of fans, birds and dots on bird fan are Black enamel. Eye markings are Black paint. Flowers in hair, right hand side of ribs of bird fan, dark circle next to hand on the sleeve and outer circle below flower fan and light petals of flowers are Orange Red. Leaves in hair, remaining dark circle on sleeve, remaining half of ribs on bird fan and the dark ribs on flower fan and dark space under flowers on fan are 1 part Grass Green, 1 part White. Inner circle of medallions, dots on flower fan, dark petals of flowers and light ribs on flower fan are Antwerp Blue. The bird fan is Lavender and the flower fan is Buff Brown. Background back of heads is Cadet Blue. Outer grey space is 1 Pompeian Red and 1 White. Face and hands are Satsuma with a little Orange Red touched in for color spots.

Figure No. 3—Hair, outlines, dark space in bag and fan and in figure on dress are

(Continued on page 85)



No. 2



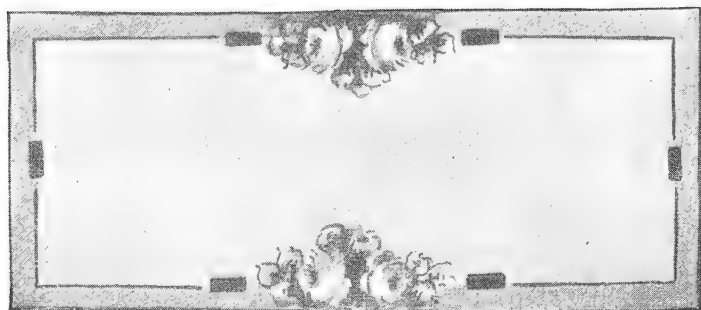
No. 3





WILD GRAPE DESIGN—MARGARET HUNTINGTON WATKEYS

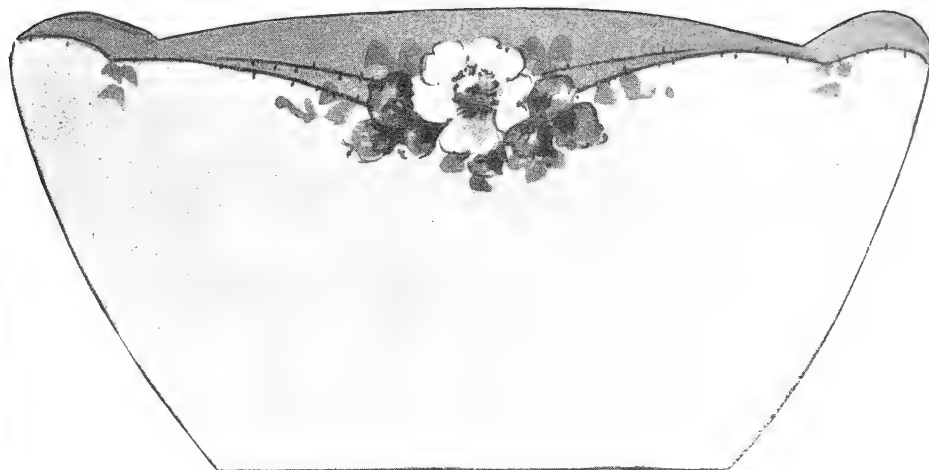
Outline in Black. Grapes are oiled and dusted with 2 parts Water Blue and 1 part Violet. Leaves are dusted with Water Lily Green and a little Shading Green. Bands and stems are Roman Gold. Light grey spaces are 3 parts Coffee Brown and $\frac{1}{2}$ part Dark Brown or Hair Brown.



HAIR-PIN BOX

Dorris Dawn Mills

USE Rose for the roses with a touch of Ruby and Blood Red in centers for last fire. Leaves, Apple Green, Albert Yellow, Brown Green and Shading Green. Lines and blocks, Gold. Outside border and box, Russian Green. Center of top, Dry Old Ivory.



CANDY BASKET

Dorris Dawn Mills

PAIN'T roses in Albert Yellow and Yellow Brown with a little darker brown in center. Leaves, Apple Green, Albert Yellow, with Brown Green and Shading Green in the dark sides. Stems, Brown Green; shadow leaves, Blood Red and Deep Blue Green. Tint, Albert Yellow at bottom and Yellow Brown Luster at top and inside. Gold handle.

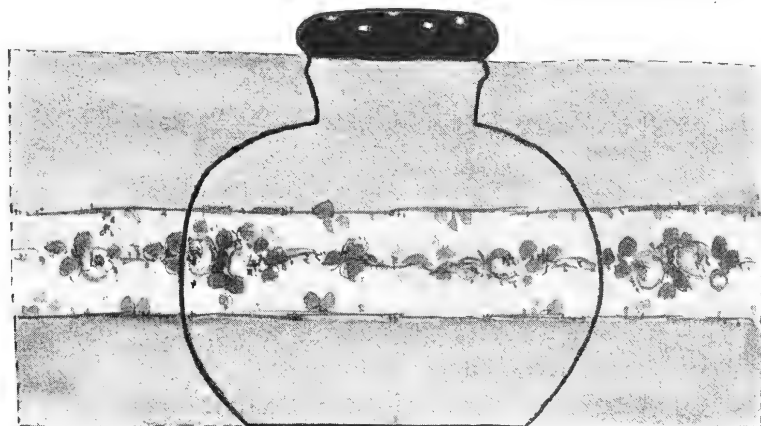


SALT AND PEPPER, SMALL PINK ROSE

Lillian Priebe

FIRST Fire: Draw in band and wash in tint at top and bottom with Apple Green. Use Yellow Green for leaves and Copenhagen Blue for shadows; any standard Rose color for flowers, stems Yellow Green. Tint can be carried over top of shaker if gold top is not desired.

Second Fire: Wash in lightly back of flowers, Lemon Yellow. Accent stems and leaves with Brown Green and Dark Green. Touch up flowers.



SALT AND PEPPER, WILD ROSE

Lillian Priebe

FIRST Fire: Wash in background using up and down stroke, starting with light wash of Lemon Yellow with Apple Green, Copenhagen Blue and a touch of Pompadour Red near flowers. Pad very lightly so as to show the brush stroke which gives it a Japanese effect. Put in shadow leaves with Copenhagen Blue, and Yellow Green. Flowers in Rose Color with a light wash of Yellow in centers. Stems Brown Green. Tops in Gold.

Second Fire: Darken background if necessary, touch up leaves and flowers, accent stems with Hair Brown. Touch up Gold.

PLATE, CUP AND SAUCER (Page 75)

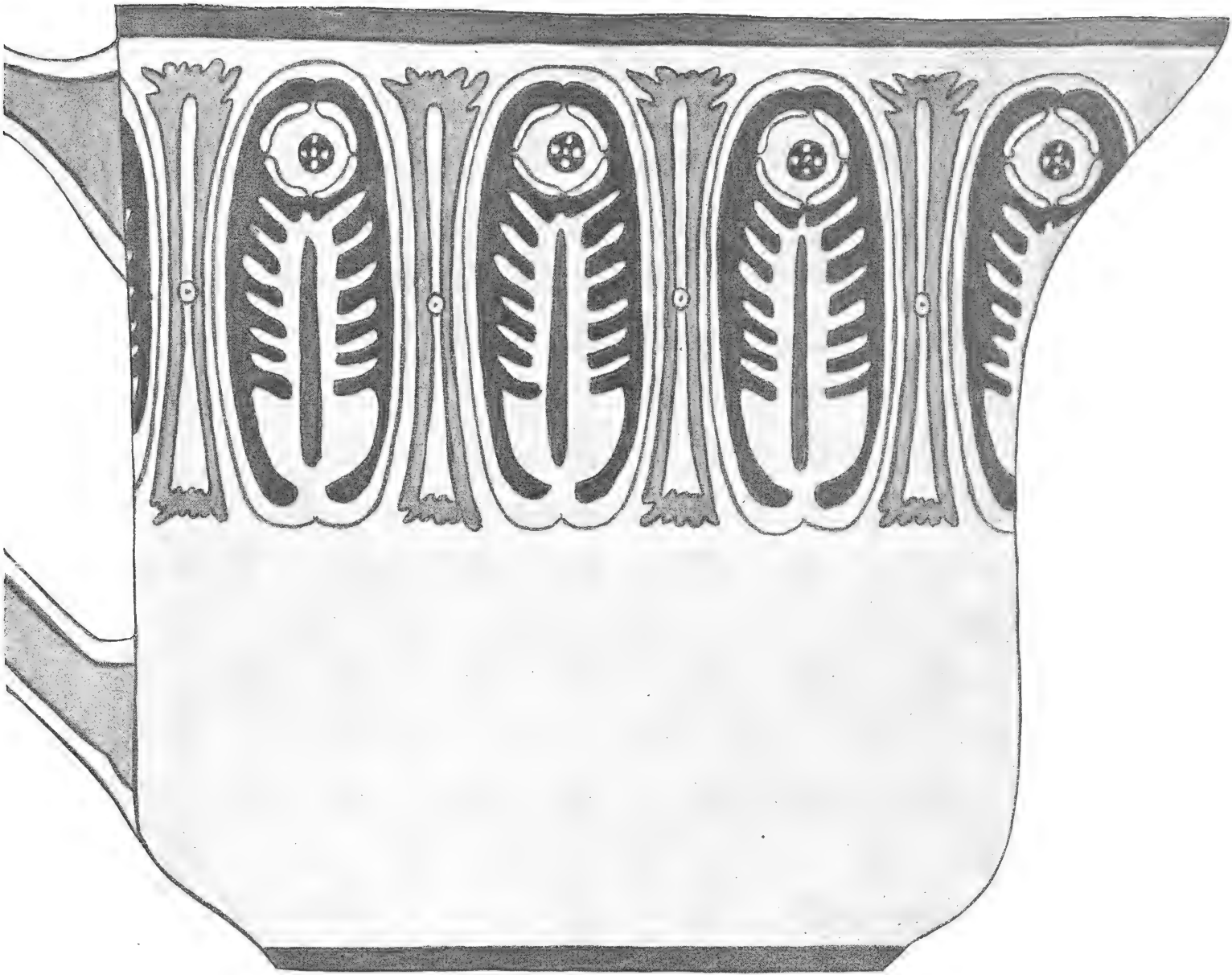
Mrs. F. H. Hanneman

ALL bands are Roman gold outlined in black. Small space between the flower panel and the gold band, also the rectangular panel dropped between the flower panels is done in Copenhagen Blue. The wild roses are painted with Rose, and Albert Yellow, Yellow Brown, and Dark Brown for the centers. Use Yellow Green, Brown Green, and Shading Green for the leaves, and Copenhagen Blue and Violet for the shadow leaves. The background is done in Ivory with shadows in Apple Green, Blue and Violet. Stems in brown.

SATSUMA BOX (Page 74)

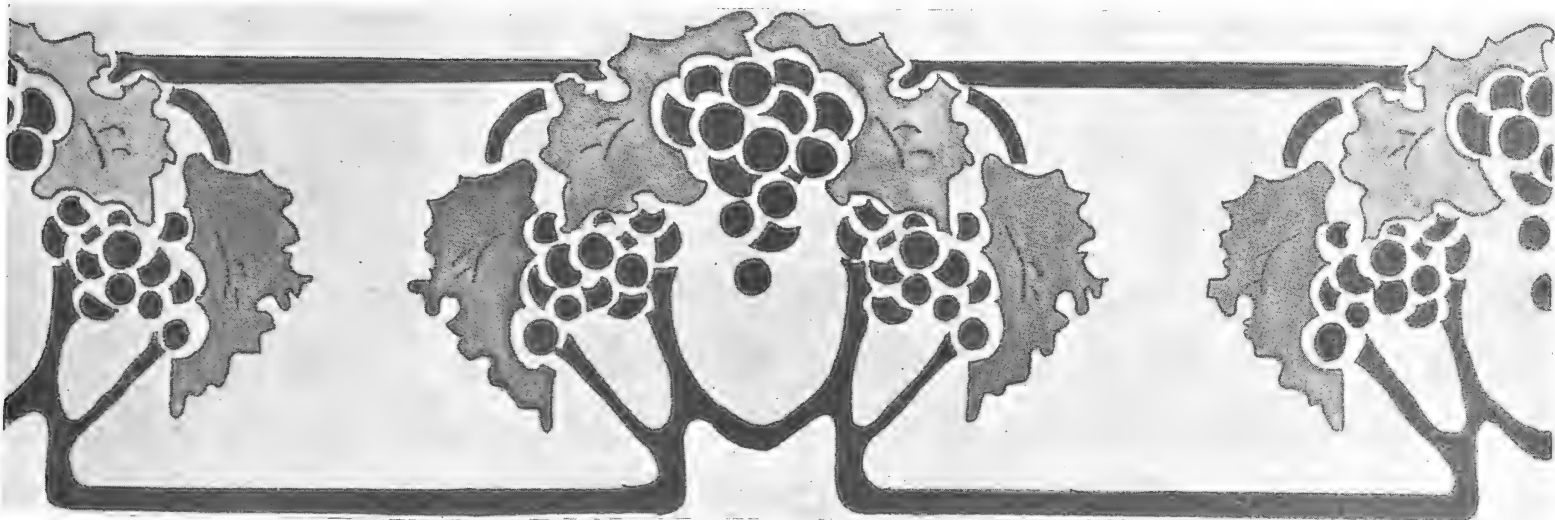
Lillian Miller

FOR first fire outline the box in Black and put in black background. For second fire paint background around flowers and leaves in Satsuma. Paint the flowers in Rose for the pink ones and light and dark Violet for the purple ones. The centers are yellow. The light leaves are painted in Yellow Green mixed with a little Olive Green. The darker ones are painted in Olive Green mixed with Brown Green. The stems are painted in Dark Brown. Go over the black background and put on Gold. Enamels can be used in place of the paints for leaves and flowers.



LEMONADE PITCHER—ELISE TALLY HALL

To be carried out on Belleek or Satsuma in enamels. The outline of flower and the circle in the leaf form and also the fine line encircling flower form and band at top and bottom of pitcher are Cafe au lait enamel. Center of flower is Orange No. 3. Dark form around flower is 2 parts Citron Yellow and 1 part White. Handle and grey leaf form are Florentine No. 2.



BORDER—WALTER KARL TITZE

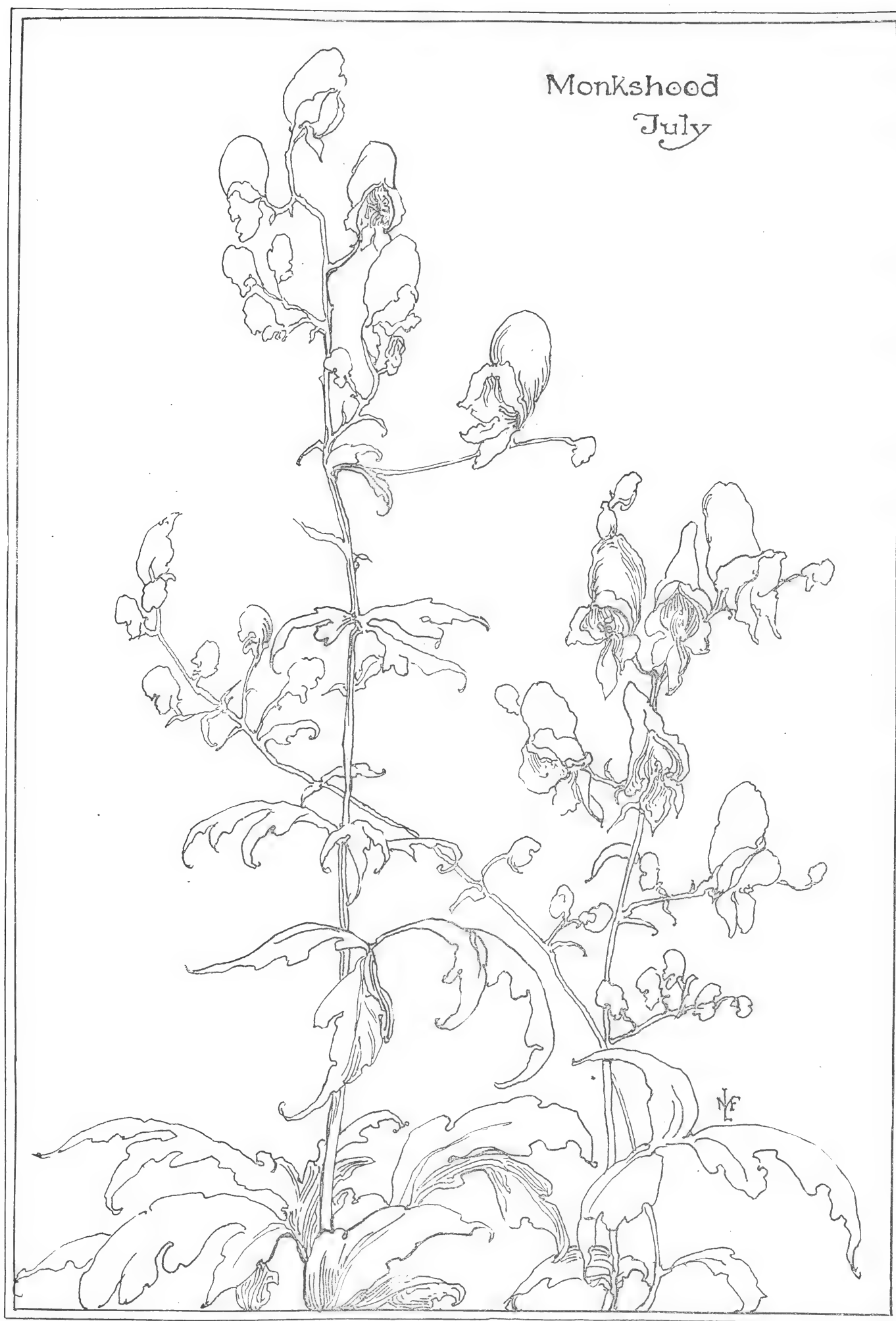
(Treatment page 85)



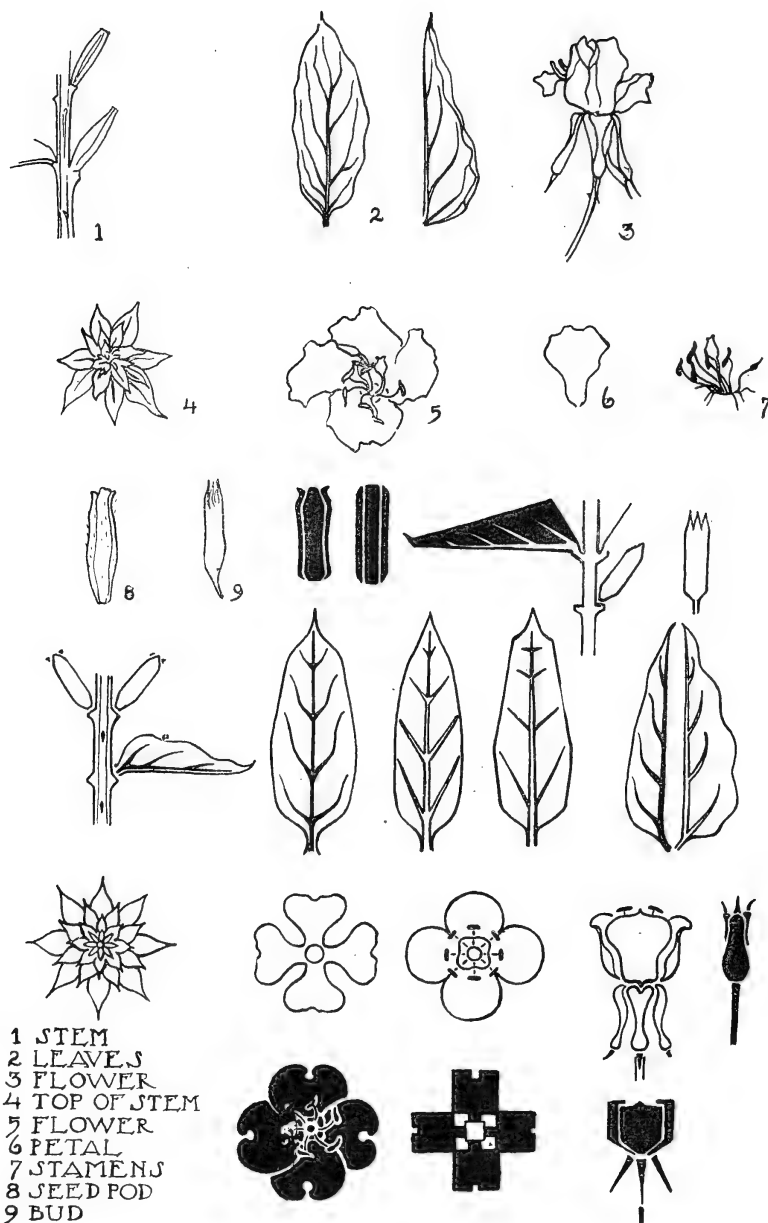
Snapdragon
August

SNAPDRAGON—MARION L. FOSDICK

Flowers are a thin wash of Albert Yellow shaded with a little Brown Green and Violet and the inner petals are Yellow Brown. Buds are Apple Green and Albert Yellow, calyx and stems are Apple Green and a touch of Violet. Leaves are Shading Green, a little Violet and Dark Grey.

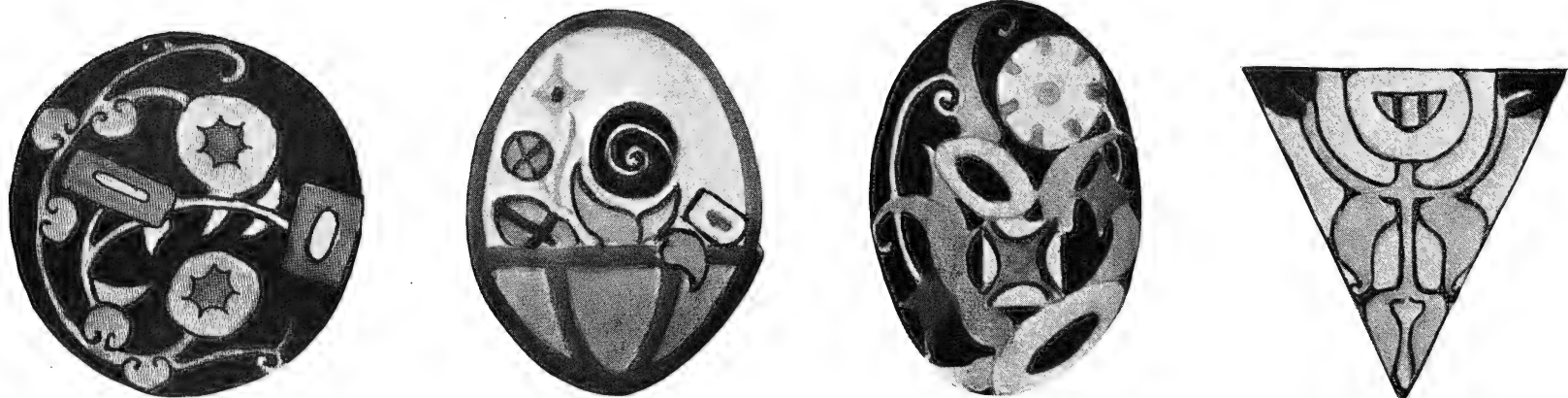


MONKSHOOD—MARION L. FOSDICK



- No 1 STEM
 " 2 LEAVES
 " 3 FLOWER
 " 4 TOP OF STEM
 " 5 FLOWER
 " 6 PETAL
 " 7 STAMENS
 " 8 SEED POD
 " 9 BUD

WILD PRIMROSE—RUSSELL GOODWIN



DESIGNS FOR SATSUMA—MARJORIE PERRY

NO. 1—Outlines and all darkest tones are 2 parts Night Blue and 1 Meadow Green. Large space in flower Arabian Blue. Center of flower is Grass Green. Leaves and stems are Grey Green.

No. 2—Light part of 2 oval flowers is Citron Yellow. Centers are Golden Rod. Dark tone in circle and the stem are Grass Green, light part of circle Citron Yellow. Two diamond shape figures are Lavender. Dark tone in square figure is Meadow Green. Center is Aquamarine and the light tone is Mars Yellow. Remainder of design is Grey Green.

No. 3—Background is Cadet Blue. Centers of two round

flowers and outside of the two rectangles are Mulberry. Light part of two round flowers is Warmest Pink and the dark line is Cadet Blue. Centers of rectangles is 3 parts White and 1 Grass Green. Stems are Grey Green and remainder of design is the Grass Green mixture.

No. 4—Dark tone of basket and handle is Mars Yellow dark flower and light tone in lower left hand figures Lotus Yellow. All remaining dark tones are Cafe au Lait. Center of upper light flower and lower right hand flower is Orange Red. Leaves are Florentine No. 2 and remaining flowers are Citron Yellow.



LEMONADE SET IN GLASS

D. M. Campana

THE broad band on the pitcher and the monogram are all in solid Roman Gold.

The small monogram and the fleur-de-lis on the two glasses are also in solid Gold.

The two apple designs on the glasses are in Gold for the leaves, outlined in Black on the second firing and the fruit in Yellow Red outlined in Black.

If desired the handles of the glasses could be made in solid Gold.

This set could be used as a Lemonade, Water, Cider, or any other set and will be very effective and artistic.

GLASS FIRING

D. M. Campana

IN firing, there is a peculiar difference between china and glass, in the fact that when you fire china you must be very careful not to allow any air into the Kiln; while in firing Glass it does not make any difference if you open the door of the Kiln, even when the Kiln is red hot.

When I fire a Kiln full of glass, and I am uncertain if the Enamels or Lustres are correctly fired, I simply open the door of the Kiln and look inside, even if the Kiln is red hot and in this way I can see if the decorations are properly developed. I take a small dry stick and light up its point with a match and put it inside the Kiln around the different Glasses, inspecting this or that part of the Glasses, to see if they are fired enough. I then close the door of the Kiln again and keep up with my firing all the time, in fact I never interfere with the fire, as I let it go all time.

When I start my fire, I keep my door open for a considerable time, say one-half an hour or more, and though this keeping the door open will hold back the heat, it makes my firing safe from breaking. I wish to say though, that I very often have started my fire and finished right through, but I wish to advise students that the door can be opened and closed as many times as they desire.

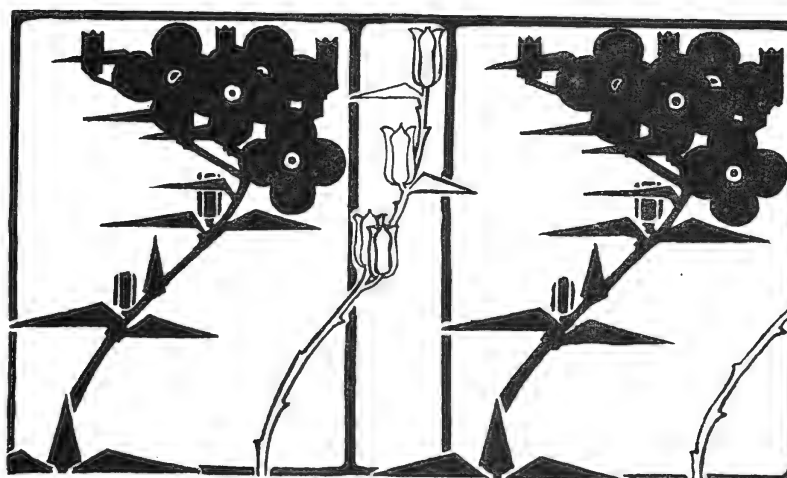
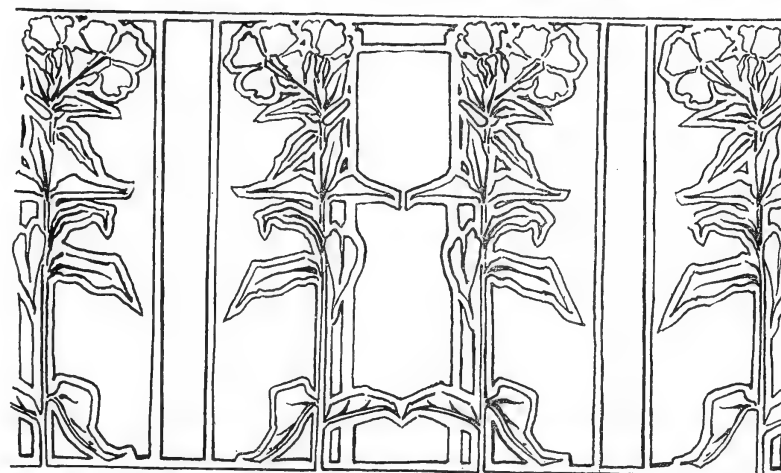
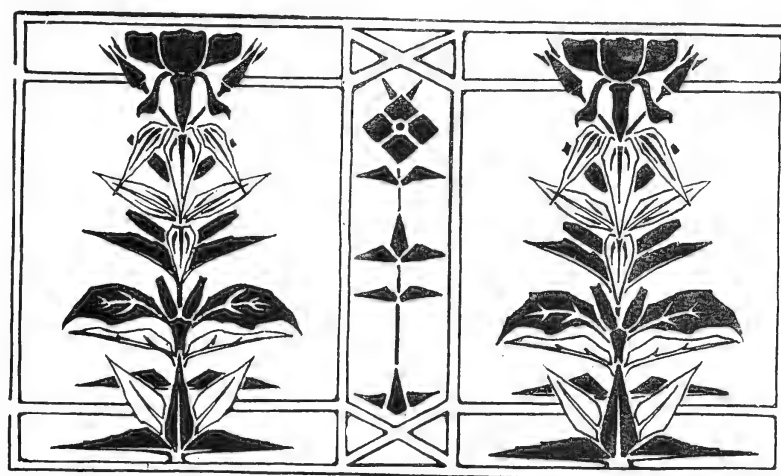
Therefore if you have your glasses all placed in the proper place in the Kiln, you may begin your firing rather slowly, as a quick fire is apt to break the glasses at the foot much more than the cold air; in fact all glasses with a heavy foot have a tendency to crack, if your firing is too quick in the beginning.

I do not use any Firing Cones, but when the color in the Kiln is dark red glow, I open the Kiln and look inside, to see if the Lustres or Enamels are bright and shiny. If

they are not, I close the door and fire a little longer; and if they are, I shut out the fuel and leave the door open, one or two inches or more.

Firing Cones 0.22 can be used when you fire thick glass bowls, jars, trays, etc., but they would be a trifle hard for delicate stem glasses. It is better to learn to fire without cones. When you use them, place them back in the Kiln, where the heat is the strongest; and when they barely begin to bend on the side, stop firing and open the door. Several decorators have been using them successfully right along, but I consider them dangerous for persons not well acquainted with Glass Firing.

In firing Enamels and Colors, I find that a slow fire develops them better and more evenly. In order to see more clearly inside the Kiln, I take off the isinglass in the peephole and put in its place a piece of glass, such as you received with the Gold slabs. This glass will crack every time you fire but you can replace it with another one. With this you can see better when the Kiln begins to become red.



BORDERS, WILD PRIMROSE—RUSSELL GOODWIN

WILD PRIMROSE (Page 82)

Russell Goodwin

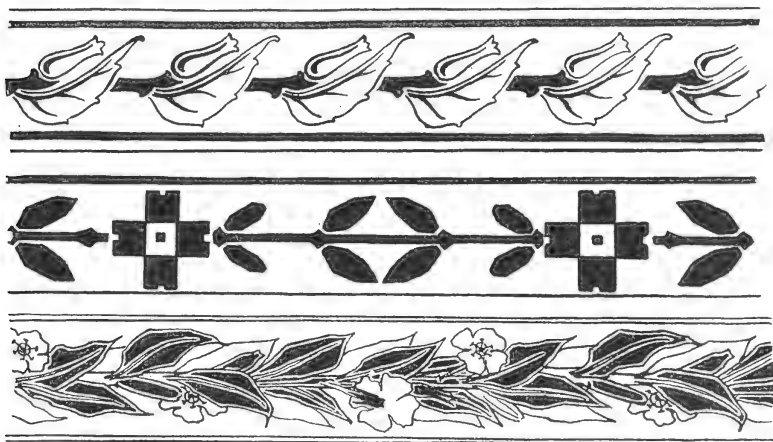
OUTLINE is Black. Dark leaves are oiled and dusted with 2 parts Water Lily Green and 1 part Water Green No. 2. Light leaves are dusted with Florentine Green. Stems, 1 Florentine Green and 1 Yellow for Dusting. Dark spots on flowers are 1 Yellow Brown and 1 Ivory Glaze. Light part of flowers is Yellow for Dusting.

♦ ♦ ♦

BORDERS FOR PLATES, CUPS, SAUCERS, ETC.

No. 1—All black spaces are Gold. Flower is Yellow Lustre, leaves Light Green Lustre.

No. 2—Oil center of flower and dust with Bright Green, remainder of design is dusted with Water Blue.



No. 3—Gold outline. Light leaves are oiled and dusted with 1 Bright Green and 1 Ivory Glaze. Flowers are dusted with Yellow for Dusting. Dark leaves are painted with Black.

No. 4—Outline in Black. Flowers are a delicate pink painted with a thin wash of Rose. Leaves and stems Apple Green, Yellow Brown and a little Brown Green. Outer band is Green Gold.

No. 5—Large flowers are oiled and dusted with Water

Blue. Small flowers and birds are Grey Blue. Leaves Florentine Green and stems Water Green No. 2.

No. 6—All black spaces and lines are Black. Leaves are oiled and dusted with Bright Green. Center of flower and stamen are painted with Yellow Brown. Remainder of flower is Yellow Lustre.

♦ ♦ ♦

BORDERS FOR VASES, JARS, ETC. (Page 83)

FLOWERS are dusted with 2 parts Water Blue and 1 part Banding Blue. Flowers are oiled very lightly and dusted with Bright Green. Stems are Water Lily Green.

Reading numbers from top.

No. 1—Outline in Black. Dark leaves and conventional design between panels are Roman Gold. Light leaves are oiled and dusted with Bright Green. Large flower is dusted with Yellow for Dusting and buds with Deep Ivory. Background is dusted with 1 Glaze for Green and 1 Ivory Glaze.

No. 2—Outline in Black. Flowers are dusted with 2 parts Cameo and 1 part Peach Blossom. Leaves and stems are Florentine Green. Background in small panel 1 Pearl Grey and 1 Ivory Glaze. Remaining background is 2 Ivory Glaze, 1 Pearl Grey and 1/6 Albert Yellow.

No. 3—Outline of light section and all black spaces are Green Gold. Light section is oiled lightly for the second fire and dusted with Bright Green. Background is Light Green Lustre.



PENTSTEMON OR BEARDTONGUE

DECORATIVE LANDSCAPES

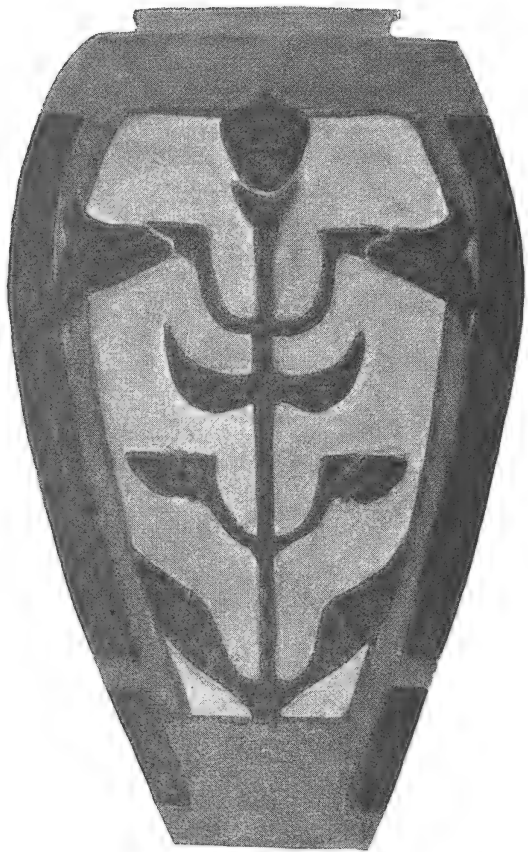
(Continued from page 76)

Black. Flower in hair, dark space in center flower on bag and the grey space at the top of bag, also the space between petals of flowers on skirt are Orange Red. Circle around figures on skirt, light circles on fan, grey spots on bag and space around flowers on bag are Azure Blue, and also two remaining flowers on bag. Leaves in hair, dark tone on collars and on arm, grey tone on fan and large space on bag background back of flowers on bag are Grey Green. Skirts and light part of fan are Swiss Blue. Background is 1 Pompeian Red and 2 White.

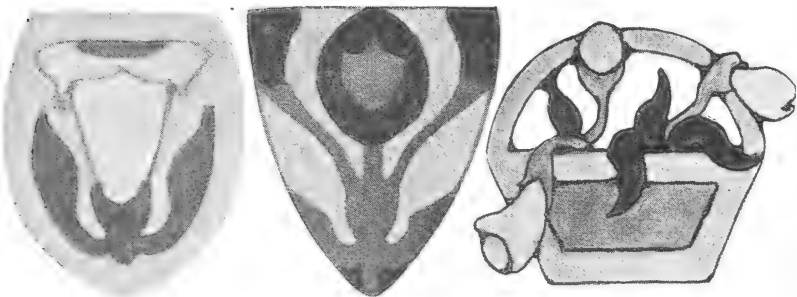
AUTUMN (Color Study)

Alice W. Donaldson

OIL the dark brown tone and dust with 2 parts Coffee Brown and 1 part Dark Brown. Oil red spots and dust with 1 part Yellow Brown, $\frac{1}{2}$ part Yellow Red, 3 parts Ivory Glaze. Oil light brown spaces and dust with 3 parts Dark Grey and $\frac{1}{2}$ part Yellow Brown. Oil background and dust with Pearl Grey.



VASE, MOTIF FROM PENTSTEMON—MARJORIE PERRY



UNITS OF DESIGN FROM PENTSTEMON

Other motifs, with treatment on page 82.

STUDIO NOTE

Mr. Coover of Lincoln, Neb., has during the last few months, made a trip through the Western and Pacific Coast States and found that the principal interest in the studios was along the line of water colors, though a great deal of "Satsuma" and even stoneware is being decorated, principally in enamels—also semi-porcelain dinnerware and glass. Mr. Coover gave a number of talks in clubs and studios on the interpretations of color, etc.

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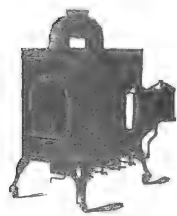
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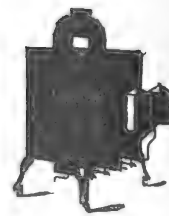
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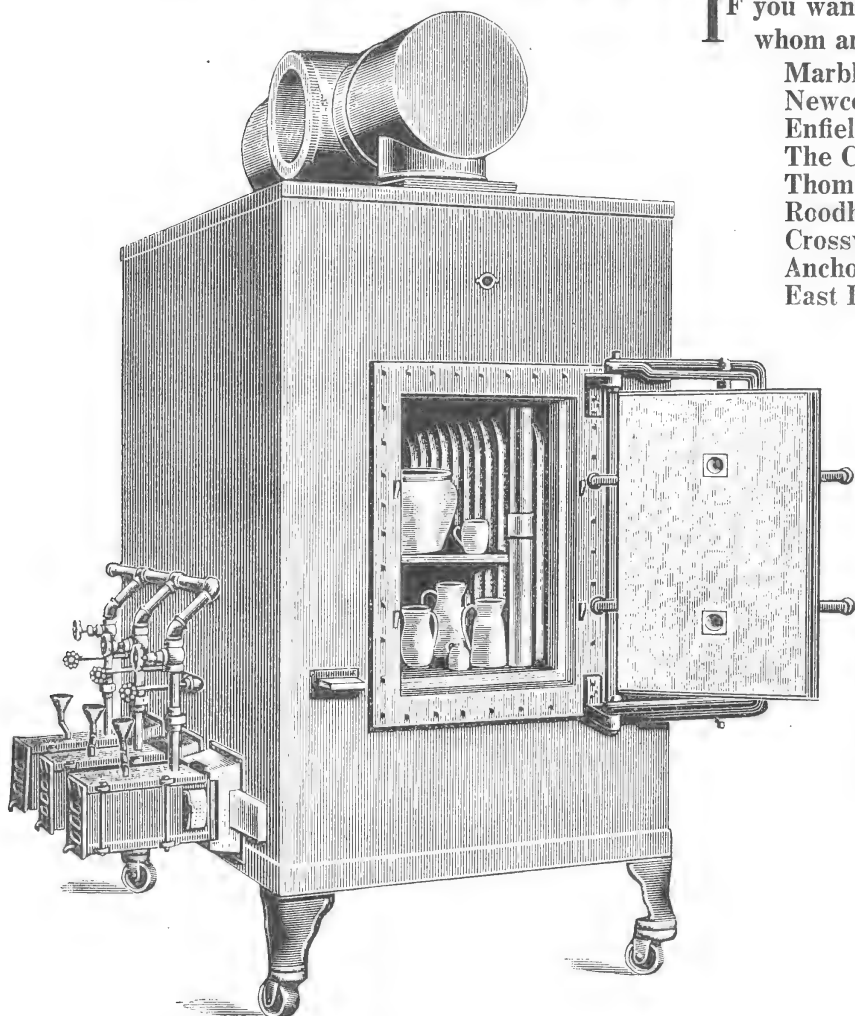
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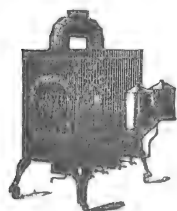
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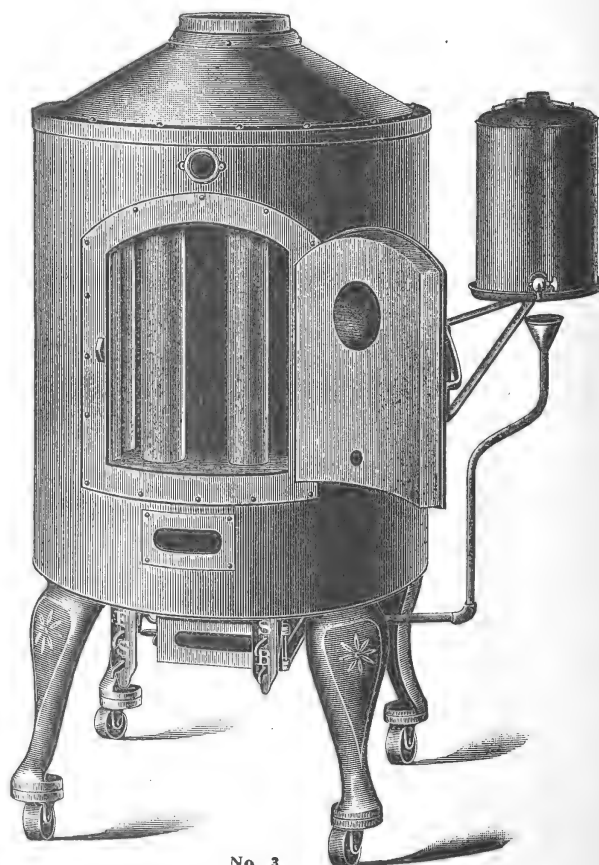


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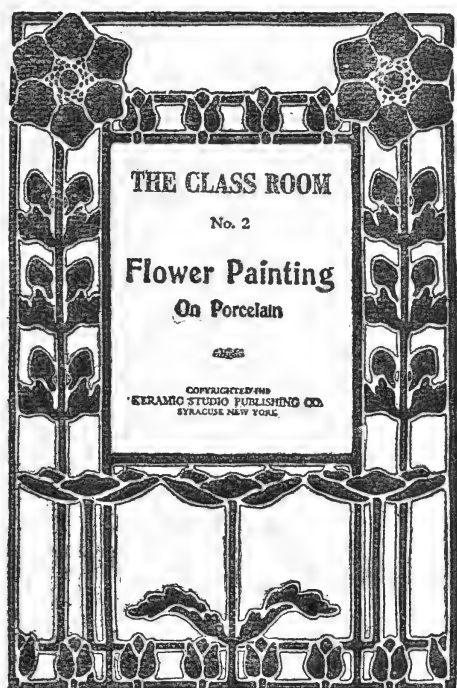
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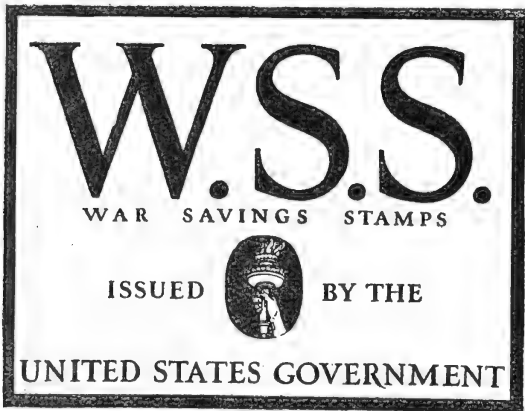
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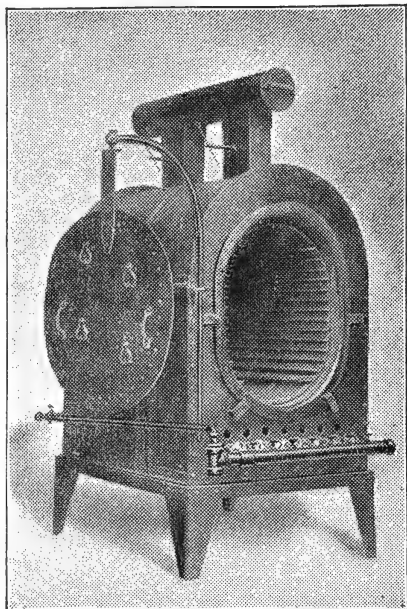


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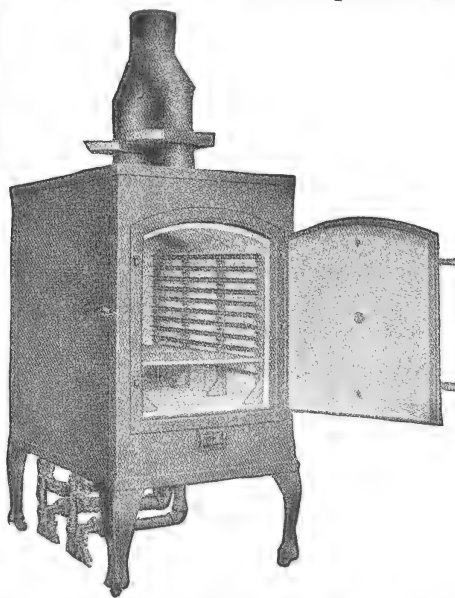
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SYRACUSE, NEW YORK

November 1918



INSIDE of a few months or perhaps a few weeks, who knows? the war will come to a just end and we will face the problem of reconstruction. That there will be a big revival of art work, there is no doubt whatever, and surely also ceramic decoration will come back into its own, not only because it is an unlimited field in its artistic possibilities, but because more than ever after the war women will be independent of men, and there is no occupation which is more attractive to women having artistic tastes, and none easier to learn. However, it is a mistake many china decorators make to confine themselves to china, they should broaden their field. They cannot do any good ceramic decoration without a clear understanding of the principles of design and as soon as they master these principles they will find it easy to apply their knowledge to other crafts.

In the last two years on account of the scarcity of material many have given up their studios. It is a mistake. They will want to take their art up again after the war and will find it more difficult to start anew than to have kept work of some kind going all the time. The wise ones have done exactly that. In this respect the following extracts from a letter just received from Mrs. Rodman Tubby of Los Angeles may prove interestingly suggestive:

"It pleases me to learn that you intend as soon as possible to make the Magazine more general, to include decorative designs adaptable to all kinds of crafts. I have been hoping this could be done, for personally I have not been working in china since 1915.

"The Magazine helps me to keep in touch with old friends and co-workers, and I enjoy it. However I have been working in other crafts and find *Keramic Studio* helpful, but it could be much more so, were the designs more adaptable to various branches of art.

"I have just finished building a ten-room house, comprising two five-room apartments. By drawing the plans and superintending the construction, I was able to get just what I wanted. Then I planned the decoration and executed that myself. Then the problem of furniture and hangings had to be solved. I have worked out some very interesting ideas and it is all very attractive.

"My work in china has helped me grasp the big things and I am working into big things in decoration. I never lose sight of the possibilities in china when I am planning a room.

"I am very proud to know that I am awarded the first prize in the Blair competition and I thank you. I must confess the design is one I used on the woodwork in one of my bedrooms, and while I was executing it I kept the thought in mind of the possibility of this design for an invalid set."

✻ ✻

The design of Mrs. Tubby which received first prize in the Blair competition will be given as a color supplement

in the December issue. It was found impossible to have it ready for the November number.

✻ ✻

We quote from a letter received a few days ago: "I am fortunate in being well supplied with orders and have made a success helping my classes by taking younger children. The older girls and ladies give so much time to the Red Cross and it seems to me that there is need to train the young ones to love the beautiful to offset the horror of war pictures, etc."

✻ ✻

ART NOTES

The September number of the "Touchstone" contains an illustrated article concerning the Arts and Crafts movement in Detroit, Mich. The Society organized in 1916 is now housed in the finest building of its kind in America and provides shops, sales and exhibition rooms for Craft Workers. It also has a Theatre for the study and promotion of Stage Craft and the production of Plays both of foreign and local talent.

The Folk Handicraft Committee has interested the foreign born population of the city, encouraging them to develop their Native Crafts and their work has found a ready sale.

Women whose husbands have been drafted into the war have developed this means of livelihood and while importations are cut off from Europe these industries are assuming more and more local importance.

Because of this revival of interest in handicrafts, fostered by this Society, Detroit in 1916 ranked second in volume of sales made by such organizations in the country, the total sales for that year amounting to twenty-six thousand dollars (\$26,000) and last year represented an advance of 60% over preceding years. There is a course of lectures during the year by notable men and women which is open to the public and helps to disseminate and keep alive the interest in these most practical things.

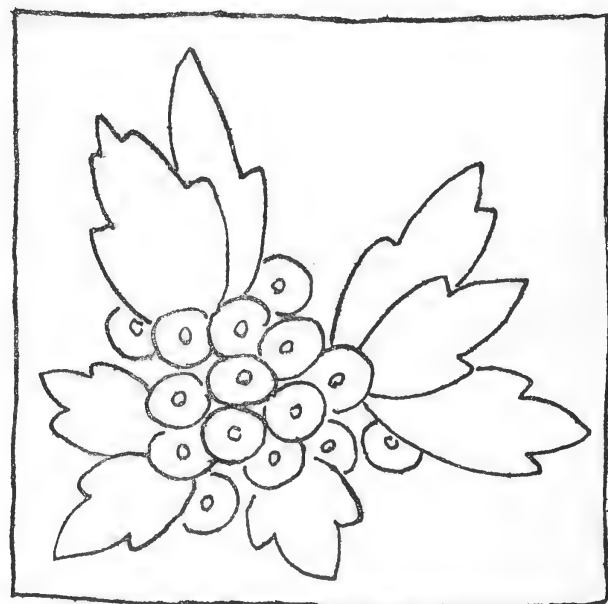
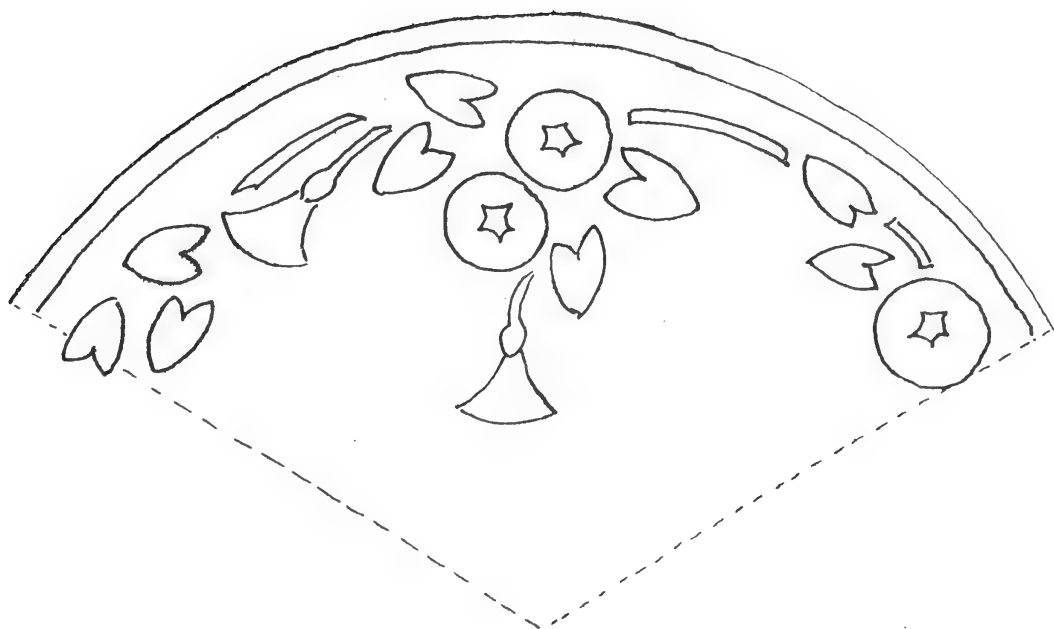
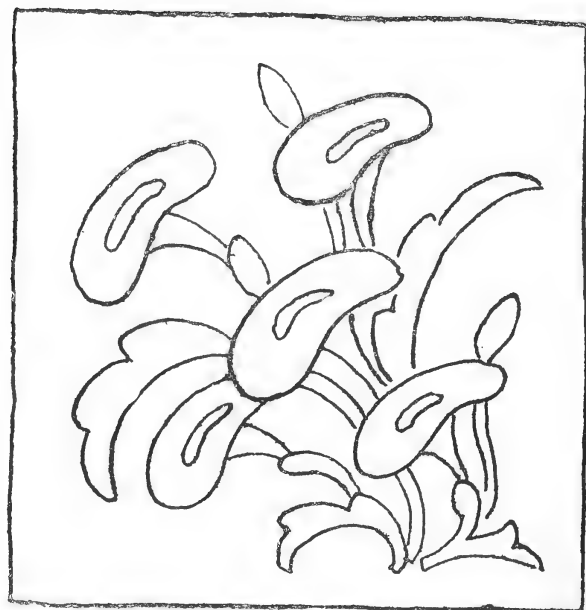
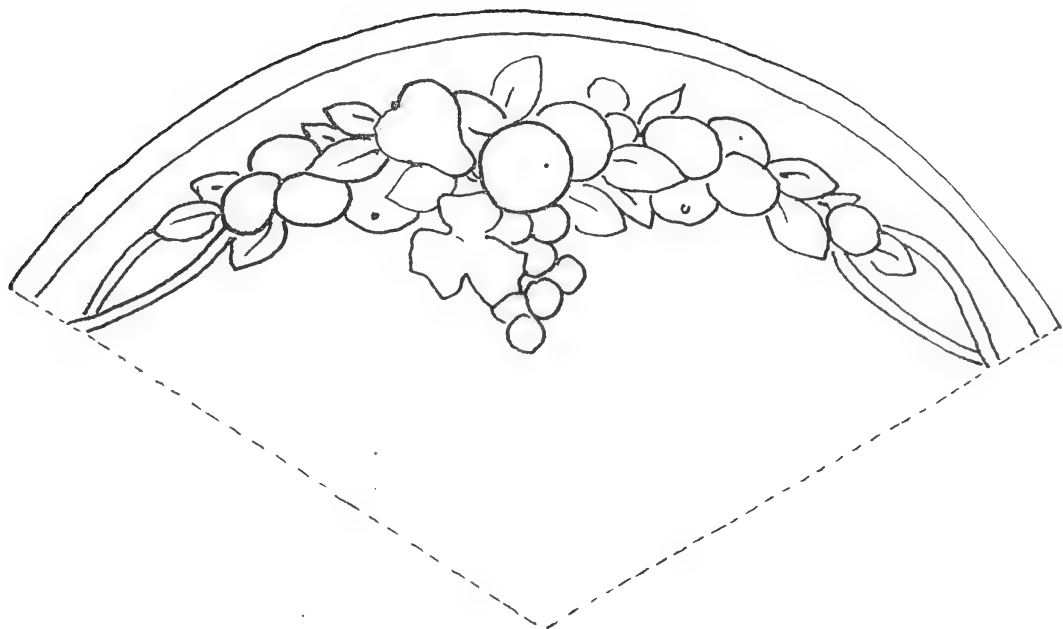
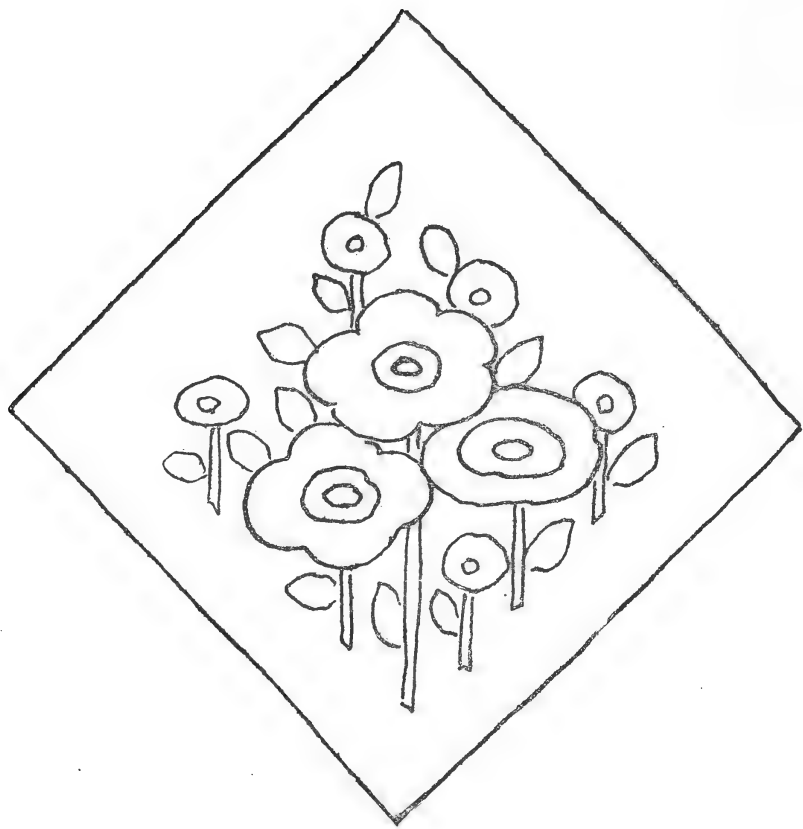
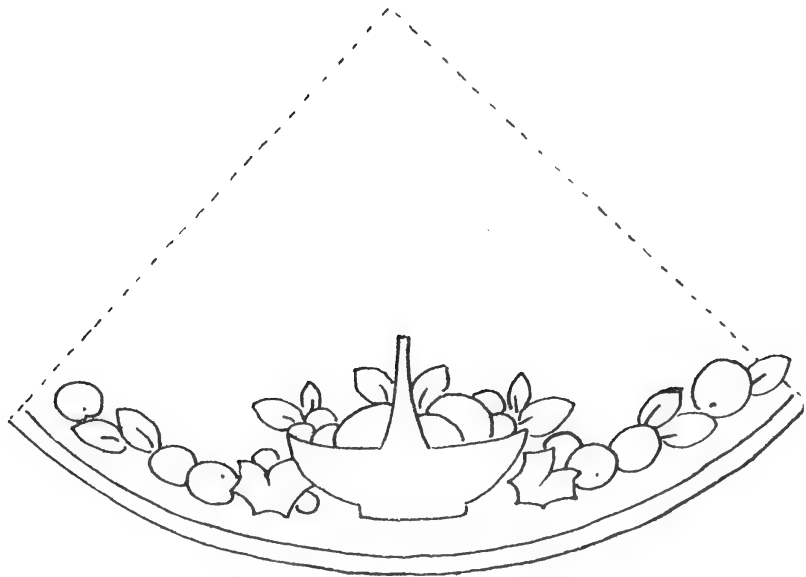
The Society is doing a notable work in fostering, producing and providing a market for these things of hand, heart and brain and is performing a service both to the producers and to the art and commercial world.

Henrietta Barclay Paist

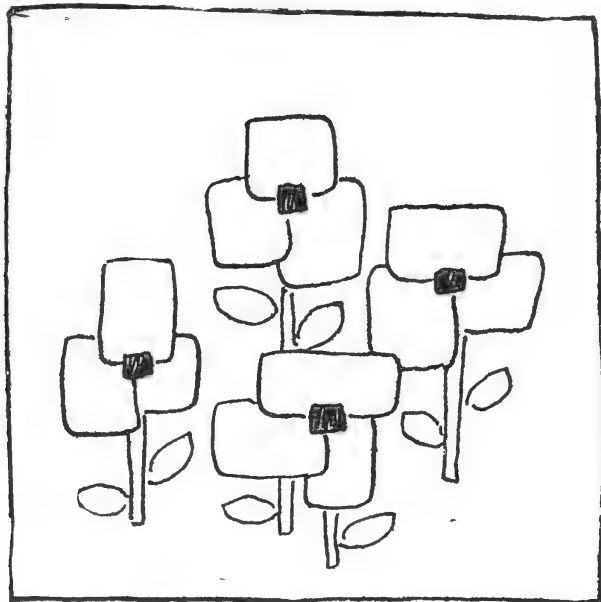
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APPLIQUE WORK

"In line with what our Editor has recently said about the value of the designs in the Magazine for other purposes than china, I would like to tell of a new use for them. Some time ago, when business in my studio was very dull and I was, momentarily, tired of painting and wanted a change, I was turning over my magazines and designs in search of a new idea. It struck me that some of the enamel designs would work out in applique, like the old-fashioned Colonial patchwork and purely for diversion I enlarged one of Mrs. designs to the size of a sofa pillow and sent out and bought pink and green gingham to try it. Then I thought of my favorite birds and medallions of little fruits—like Miss plate in the August, 1917, supplement—and collected more colors to work out



a stunning centerpiece on unbleached muslin. The things were so attractive that they found ready sale, and I made up more designs and turned the business over to a sister who is an expert needlewoman. But the demand has now far outrun her capacity, as the work is not very rapid, and it has become profitable for me to design and cut out, and employ others to do the sewing.



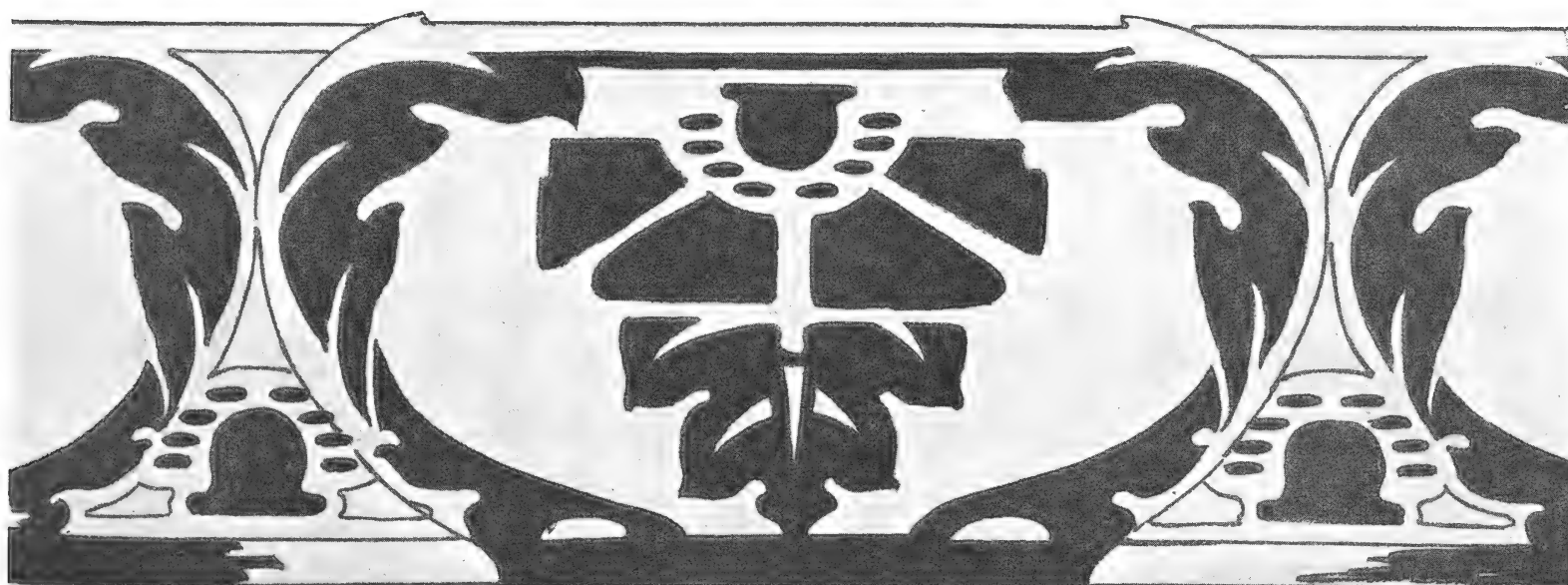
"I use a great deal of Japanese crepe for pillow covers, bags, etc. and unbleached Indian Head for centerpieces, runners, etc. The white Indian Head is softer for napkins. The colored gingham and chambrays which have a white thread in the weave come in very soft and harmonious tints, and there is a wide range of colors. It is just as interesting to design for this work as for china, and one artist can keep several other women busy. Gift shops are glad to handle the work on commission, and it is easily sent by mail.

"The designs for enamels are most suitable for this work,—of course forms must be simple. I use no embroidery stitches, simply turn the designs down very finely,—it is more distinctive so and less like department-store stamped work. Good lines and well chosen colors will work out perfectly well without outlines, and the back numbers of *Keramic Studio* will supply dozens of designs easily adaptable to patchwork if you cannot make your own.



"Bedspreads, crib quilts, baby carriage robes, table-covers and dresser runners, teacloths and napkins, centerpieces and place-mats or doilies, are all salable, and in these days of linen shortage, cotton is quite aristocratic enough in price to decorate and use even on the table."

ALICE B. HOLBROOK.



DESIGN FOR SMALL VASE ON NEUTRAL YELLOW GROUND—HENRIETTA BARCLAY PAIST

THE border design as shown is arranged on a small low vase—but is adapted to any shape which will accept of a straight border. It is most effective in enamels. The design is of the Poppy motif and the color scheme

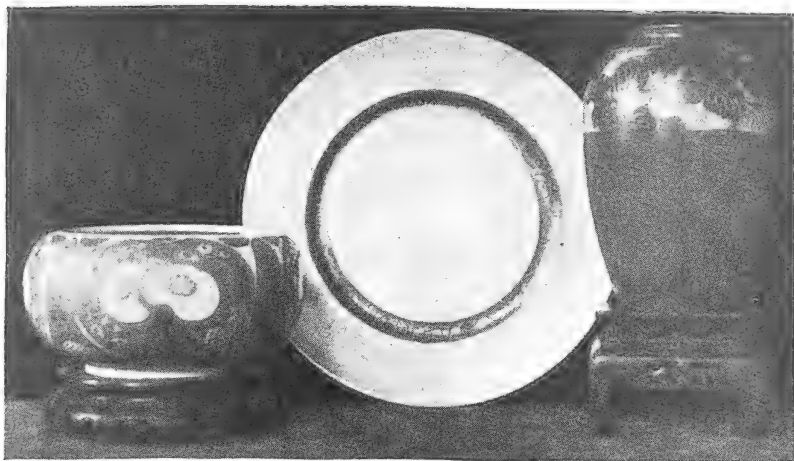
in rich Red, Grey and Black, on a ground of Deep Blue, or if preferred a lighter shade and value of Old Ivory on Grey. The design should be strongly outlined with Black before laying enamels.



VASE IN ENAMELS—HENRIETTA BARCLAY PAIST

The Tall Vase is also for enamel treatment and is Persian in effect. The background behind the design is to be etched and a coat of Green bronze laid. The design which is left in relief by the etching is then raised more

by the use of the enamels. The color scheme of Red, Deep Blue Green and Coral (for dots) is most effective and the rest of the vase is treated with a coat of Yellow Brown Lustre. The upper rim can be laid with Deep Blue Enamel.



Mrs. Richard A. Lavell—\$25 prize—Acid etched plate with cream lustre border—Acid etched vase, green bronze and gold. Satsuma bowl etched with orange and green lustre, blue enamel and white gold.

EXHIBIT AT THE MINNESOTA STATE FAIR

Henrietta Barclay Paist

THE display of decorated porcelains at the Minnesota State Fair the first week of September, was a surprise and a most encouraging exhibit. It proved that the interest and work in Ceramics goes on behind the scenes even when the usual incentives are lacking. Of course the prize list was an incentive—and approximated \$500.00. (Five hundred dollars). This was something tangible and brought out the best of local efforts. The two large cases contained several hundred pieces—and the general standard of the work shown was high, in fact the "best ever." The naturalistic type of decoration was conspicuous by its absence. Enamels were much in evidence as in preceding years and some lovely pieces were shown.

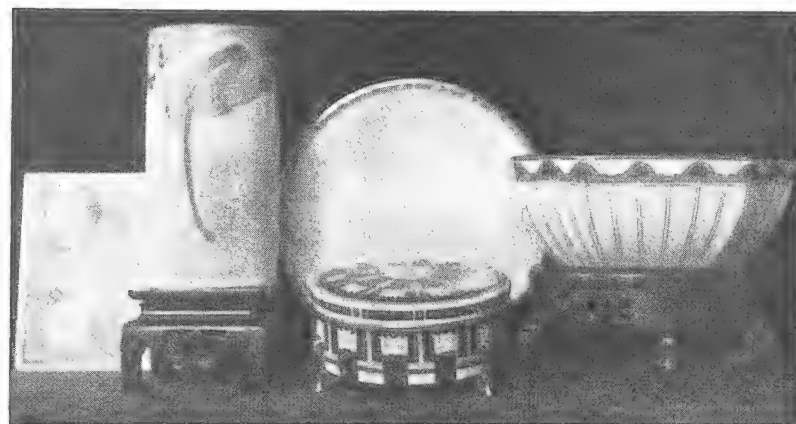
The \$25.00 prize for the three best pieces was given to Mrs. Richard Lavell, who received the Atlan prize in Chicago early in the year. Mrs. Lavell's work is always individualistic and of a high quality of design and technique. The three pieces chosen were all acid etched and with metals, enamels and lustre.

As I stood before the cases of porcelains in the Woman's Building and contemplated the sincere effort of the workers to excel their work of former years, and that too in the face of such conditions as exist, I got a real thrill of pride



Miss A. E. Mowbray—Cake plate, etched silver and lustre.
Mrs. Arch Coleman—Large bowl, Satsuma enamels, Ivory, soft greens and greys.
Miss M. Etta Beede—Plate, green and orange lustres.
Mrs. Nellie Grey—Small bowl, lavender and green enamels.
Frances E. Newman—Plate, blue and gold ground lay.
Frances E. Newman—Vase, old rose and green enamels.

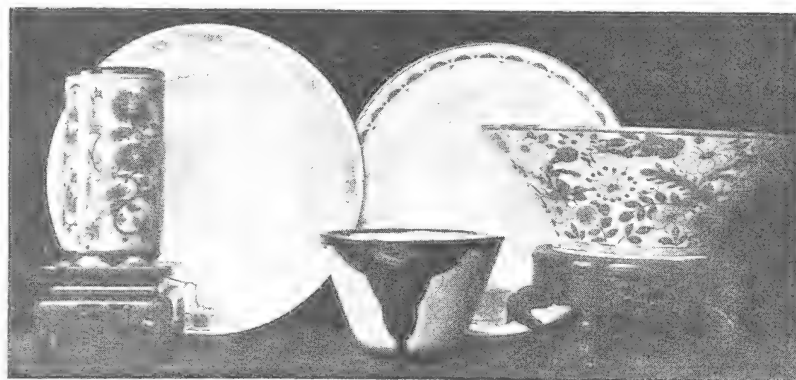
and satisfaction at the evidence of the persistence of the Art impulse. And not only in the department of Ceramics. The Art Gallery which is under the direction of the State Art Society, included the wonderful collection of Lieut. Henri Farre "The Sky Fighters of France" and a large collection of the Taos Society, a society of Americans who work a large part of the year in Mexico and Arizona depicting Indians and Indian life. There was a goodly showing from local artists, State Art prize going to Mrs. Gertrude Barnes of Minneapolis.



Nell Lynn Saunders—Tile, green enamel.
Mrs. E. G. Gebhart—Vase, Satsuma enamel, Frances E. Newman, designer.
Mrs. Kast—Plate, gold on black.
Mrs. May Blackburn—Satsuma bonbon in enamels.
Miss M. Etta Beede—Large bowl in green and gold.



Mrs. Arch Coleman—Acid etched vase finished in lustre.
Miss L. A. Mowbray—Bowl with birds, blue and grey enamels.
Miss Nellie Foley—Sedji cup and saucer, pink enamel.
Miss Nellie Foley—Teapot, black and pink enamels.
Mrs. A. Reid—Satsuma bowl, blue, green and red enamels.



Miss Nellie Grey—Plate in green and gold ground lay.
Mrs. Kast—Small vase, red and green enamels.
Miss Burt—Plate, gold and black.
Mrs. Kast—Etched bowl, gold and orange lustres.
Mrs. E. G. Gebhart—Large Satsuma bowl, dark blue, old ivory and lavender enamels, Frances E. Newman, designer.

BEGINNERS' CORNER

JESSIE M. BARD - - - - - EDITOR
Williamsport, Pa.

LITTLE THINGS TO MAKE (Page 93)

Designed by M. A. Yeich

FLOWER Bowl—Outline with Black. Oil stems and calyx of flower with dark bands on Green Gold. The upper grey space is oiled and dusted with Glaze for Green. The lower space is painted with 3 parts Dark Grey and a part Albert Yellow. Flowers are painted with Yellow Lustre and the stamens are Gold.

Vase—Outline may be omitted on this. Oil circle around flowers and all dark tones on circle except stamens and dust with 1 Florentine Green and 1 Ivory Glaze. Oil all black tones and dust with Grey Blue. Oil dark grey tone at the side of circle and dust with 3 Pearl Grey $\frac{1}{2}$ Dark Grey and a very little Cameo. Straighten all edges with an orange stick and clean all color from plain surface and fire. Second fire—Oil all light grey surface of vase and dust with 2 Pearl Grey, 1 Ivory Glaze and just a touch of Albert Yellow.

Footed Bowl—Dust all black tones with Black. All dark grey tones are Roman Gold. Outline with Black. Second fire—Gold should be even and solid, if not give it another coat and fire. Paint flower with Yellow Lustre and the grey background with Light Green Lustre.

Small vase—Oil dark stems and calyx of flower and dust with Coffee Brown. Oil leaves and grey tone beside stem and dust with Florentine Green. Oil flower and dust with Yellow for Dusting and the grey background with 2 Pearl Grey, 1 Ivory Glaze and $\frac{1}{4}$ Dark Grey. Dark band and stamens are Green Gold.

Puff boxes—Black tones are oiled and dusted with Black. Outline with Black. Dark grey tones are Roman Gold. Applied very even and as heavy as possible. Second fire—Burnish Gold well and cover entire surface, flowers, background, gold and all with a heavy coat of Light Green Lustre.



LIBERTY PLATE—SISTER MARY TELESPHORUS (See page 97)

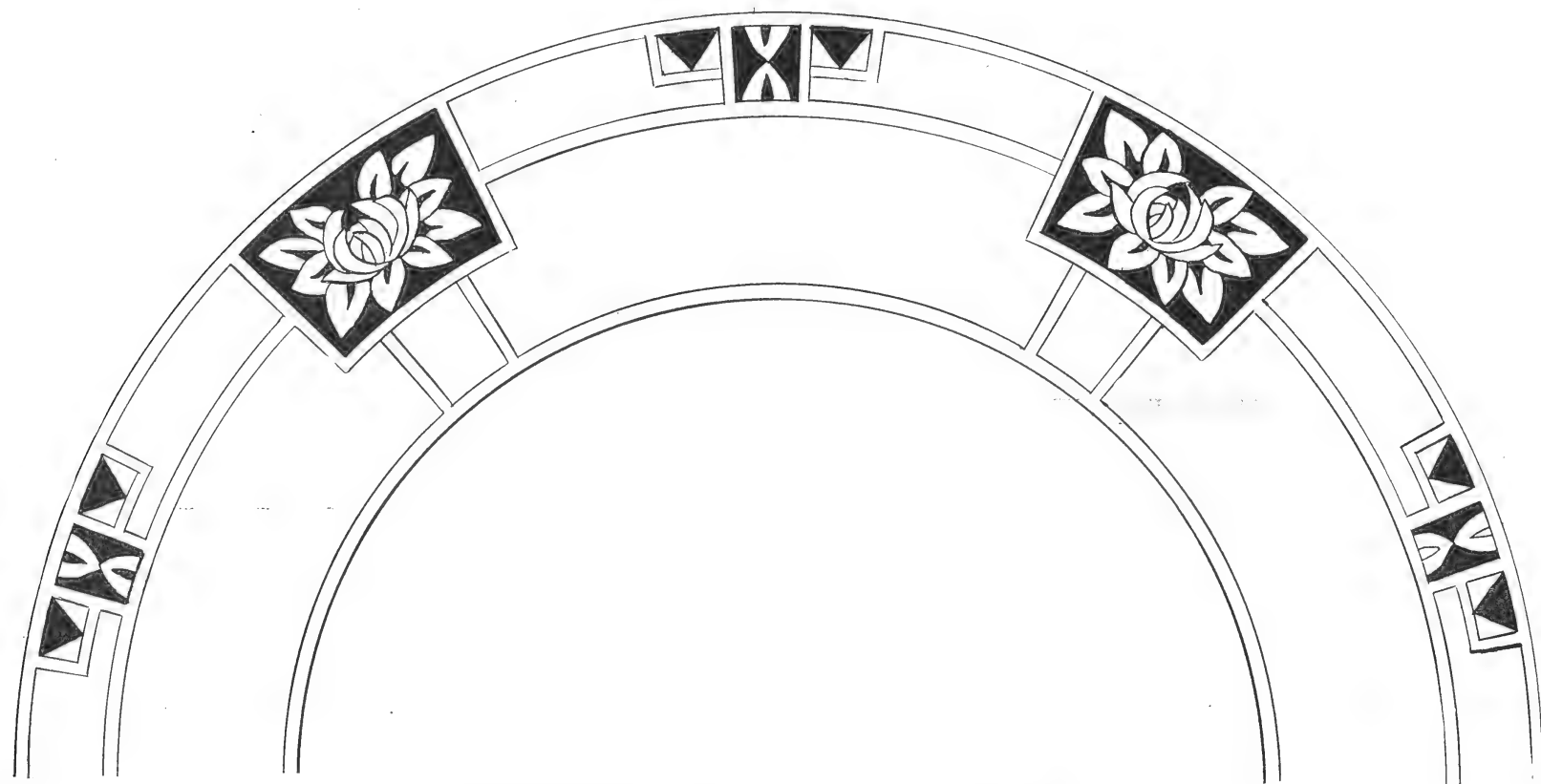
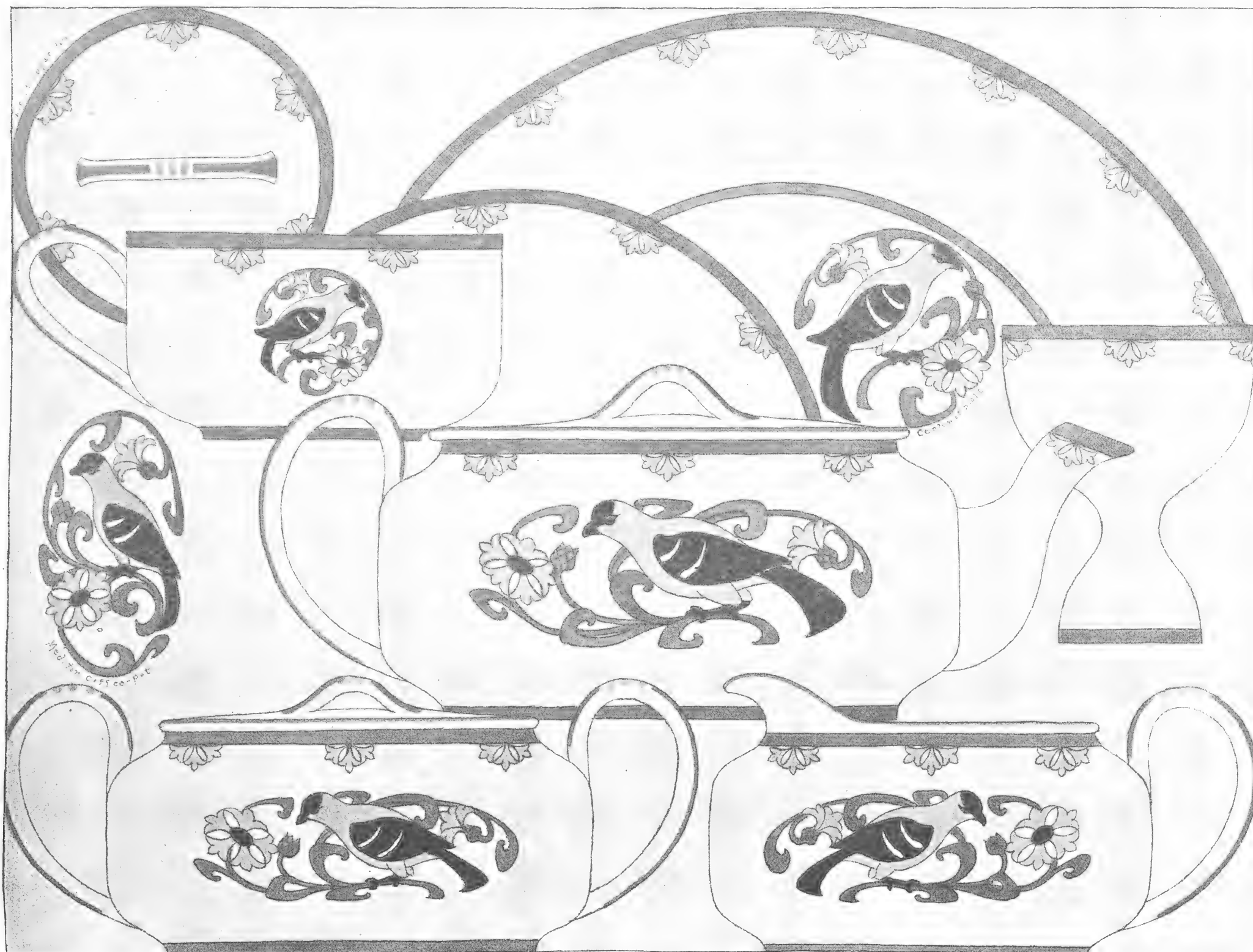


PLATE IN ENAMELS—MRS. F. H. HANNEMAN

FIRST fire—Outline with Black and lay in Gold in all bands. Second fire—Dust in the spaces between the outside and second gold bands, also small space beneath the flower panel using $\frac{2}{3}$ Gray Green and $\frac{1}{3}$ Green Glaze. Dust the remaining space between the two inside bands with Ivory Glaze. All black spaces are Black enamel.

The flowers are done in Yellow and Orange enamels. Leaves, Meadow Green enamel, shaded a little darker. Motif between the flower panels, Black enamel in the black spaces, Green enamel in the leaf forms, and the remaining spaces Orange enamel. Retouch gold.





INDIVIDUAL SET (HAEGER POTTERY) FOR INVALID TRAY, SECOND PRIZE—LOLA ST. JOHN

(Treatment page 95)

INDIVIDUAL SET (HAEGER POTTERY) FOR INVALID
TRAY, SECOND PRIZE (Page 94)

Lola St. John

GOLD-FINCH motif; bands, leaves and stems in Gray Green flowers and bird in two shades of Indigo Blue enamels, or outline design in Black and use natural colors of Canary Yellow and Black for bird.

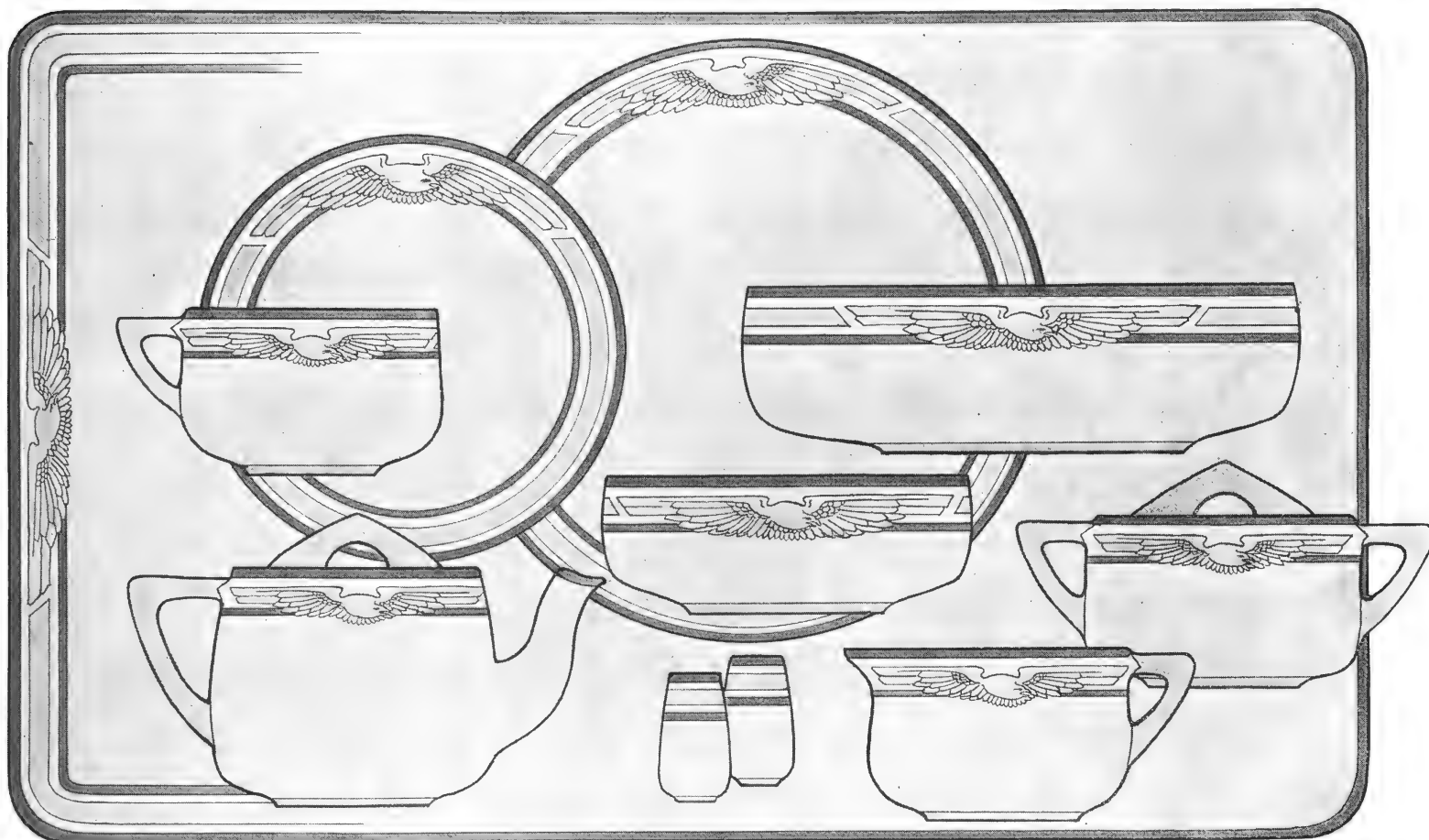
A VASE AND A CHINA SET FOR TRAY OF INVALID
(Page 96)

VASE—The head, wings, back and tail of bird, at top, are Blue. Tint breast Rose. Tint the head, breast and tail of other bird Rose. Wing is Blue. Also line along upper outline of tail is Blue. Beaks and feet are Dark Green. Flowers back of birds are Lemon Yellow, Light

Blue and Yellow Red, very light. Stems are Brown with a touch of Purple, applied very light. Space around flowers and stems are Pearl Grey with a touch of Rose. Tint space at top and remainder of vase below design Yellow Brown 1, Yellow Green 2 and Ivory Glaze 1.

Second treatment—Vase, Grey. Band background a deep rich blue; eyes, beaks, outlines, claws and touches on wings, black; head and wings, Blue Grey and Lavender Grey; breasts and tails, pale Salmon, shaded Crimson; vines touched with pale washes of all colors; suggested flowers, Yellow, Orange and Red with Bluish Green leaves.

For Individual Set—Tint handles and bands around edges, also lines outlining panels and border on plates, Blue. The flowers are Lemon Yellow, Blue and a few Yellow Red. Stems and leaves are Olive Green, with a touch of Dark Green applied light. Tint panels and plates Yellow Brown 1, Yellow Green 2, Ivory Glaze 1.



DESIGN FOR AN INDIVIDUAL SET—LISSA BELL CARSON

THIS set is to consist of: tray, plate, cup and saucer, bowl, cereal bowl, teapot, cream pitcher, sugar bowl, salt and pepper. For an invalid who is shut in from the great and beautiful out-of-doors, what can be more inspiring than a flying bird expressing life and freedom? In painting this design use soft, restful colors which will not become tiresome. Outline the entire design in black. Paint

the two outside bands in soft grey-blue, Copenhagen Blue being very pleasing. The bird and inner band are to be of silver.





A VASE AND A CHINA SET FOR TRAY OF INVALID—ESSIE FOLEY (Treatment page 95)



THE PATRIOTIC OR LIBERTY BELL SET FOR AN INVALID—SISTER MARY TELESOPHUS

IF possible to be carried out on our beautiful American Belleek in red, white and blue enamel with gold banding. If Nippon ware is used or any white china, give it an ivory Belleek tint.

First firing—Outline letters, bells and shields.

Second firing—Tint entire piece with Satsuma tint or Trenton Ivory, clean off design, (but not necessarily).

Third firing—Letters, grey portion of bells, upper part of shield and grey bands on handles use Hancock's Medium Enamel, one part to three parts Aufsetzweiss, to this add

one eighth flux. For soft ware use Hancock's Soft Enamel instead of Hancock's Medium Enamel. Now color your enamel with Lacroix's Night Green, one part to two parts Deep Blue and a little Black. Any reliable, already prepared, enamel may be used. The black stripes and handles, bells and shields—Reusche's Scarlet Red fires very well, especially when raised in the Kiln. White stripes, white enamel. The first letters in each word may be red. If done on Belleek one firing is sufficient but the outline must be thoroughly dry.

STUDIO NOTE

Mrs. Dorothea Warren O'Hara, having transferred her interest in the manufacture of colors (see advertising pages), wishes to thank the many teachers and decorators who have

heretofore been loyal to the use of her materials, and will now devote her entire time to ceramic work in her studio, Pen and Brush Club House, 134 E. 19th Street, New York.



BASKET DESIGN FOR PLATE, CUP AND SAUCER

First fire—Outline with Outlining Black. The basket is Gold and also the handle of the cup. Second fire—Band on the edge Delft Blue. The center flower is Light Pink enamel, two shades; the next one in Lavender enamels; the rose in Yellows. Leaves Meadow Green, and the berries Violet with Orange centers. If colored ware is used the color scheme should be changed. For green ware the basket could be silver, flowers yellow, the basket black, etc.



A HOLLAND BREAKFAST SET—CYCO CONNOR

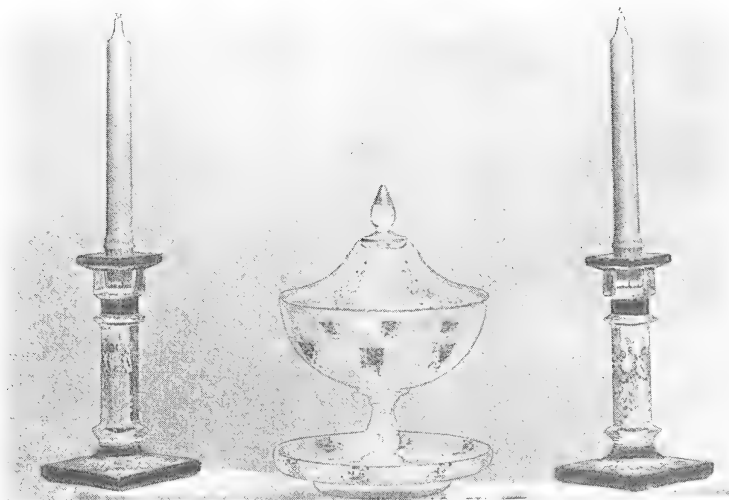
WHO could wish for a more cheerful breakfast table than one spread with a Holland breakfast set. To have the saucy little Hollanders, in bright Delft blue, greet one from cup, plate or bowl each morning would help start the day with a smile. The design is simple and has many advantages, not the least of which in war time is the inclusiveness of it. No gold is used and if properly managed the whole set can be finished in one firing.

Care should be taken to have the china perfectly clean, and after wiping it off with turpentine draw in the design with a china pencil or trace it with the use of china transfer paper. Pure Delft blue is then applied evenly and rather thick, but not too thick, as it will peel off or blister in

firing. A clearer edge is obtained by outlining the design with the point which has been diluted a little to make it flow better and then filling in with the thicker paint using a brush.

The set consists of twelve plates in two sizes, six cups and saucers, six cereal bowls, two platters, salt and pepper shakers, six egg cups, a syrup jug, sugar bowl and two cream pitchers—a large one for milk and a small one for cream. Other pieces may be added at one's convenience. The set may be used for luncheon as well as for breakfast.

The designs shown are actual size and can easily be fitted to any shape of china.



GLASS DECORATED WITH UNFIRED COLORS—F. R. WEISSKOPF

HOW TO PAINT UNFIRED DECORATION ON GLASS

Florence R. Weisskopf

There are many useful and decorative objects for the home which may be painted in enamels, and, after drying thoroughly, may be used without being fired. Such articles as aquaria, candy jars, baskets, candlesticks, cake covers, etc., are particularly well adapted to this form of decoration. When dirty they should be carefully washed with lukewarm water and a mild soap and dried with a soft cloth. If treated in this way the paint will stay fresh and clear and unmarred. Extremely attractive novelties in plain pressed glass can be purchased very reasonably, and as the work of decorating them is rapid, they can be sold readily and profitably at any gift shop or studio.

Materials required are a palette knife, a tile (the box of wells that all china painters are familiar with is just the thing to keep the mixed enamels in), some turpentine, a No. 2 or 3 sable water color brush, a small can of white enamel, one of black and the following artists' tube oil paints: Chrome Yellow (2), Chrome Rouge, Crimson and Scarlet Lake, Prussian and Antwerp Blue, Mauve and Ivory Black. These will be sufficient for the average worker, as many tints are obtained by mixing colors. The colors should be mixed on the palette, one at a time and then mixed with the white enamel. Lighter shades are made by mixing in more enamel. They should be transferred to the covered

box as soon as mixed, as they dry out rapidly. The following are good to have mixed at one time:

2 shades of yellow, 1 orange.

3 shades of pink ranging from light pink to deep rose.

3 shades of lavender (a touch of blue added to mauve makes pleasing purples).

3 shades of blue.

3 shades of green.

The black is made by mixing the black enamel with black paint.

Keep your colors bright and clear, and do not be afraid to use a large number of them. Each color should be by itself, leave a tiny margin around each one, keep well within the tracing and do not fuss with the edges as they should be free and easy looking.

The designs can be transferred by means of carbon, where convenient they should be applied to the inside of the glass. However any lines not covered can, after the article is perfectly dry, be removed with a cloth slightly dampened in gasoline.



GLASS DECORATED WITH UNFIRED COLORS—F. R. WEISSKOPF

Any simple china design can be used but be sure to execute it in clear, bright colors.

Always keep the enamels tightly covered when not in use. A drop of turpentine on each color, when shutting them up for a few hours, will help keep them moist.

A HAARLEM WINDMILL (Color Study)

Water color treatment by Rhoda H. Nicholls

IT is generally difficult for me to compose a picture of this kind without a great deal of reflections. So beautiful and full is the quality of color in reflections that I am inclined to sacrifice the original for its double in the water. In the Windmill picture we have a happy combination of objects and reflections.

The drawing should be made first, either with brush or pencil. Next the sky should be washed in beginning with the clouds, which we sketch in lightly as they fly by, using Light Red, Yellow Ochre and Black. The Cobalt of the sky is worked in while the clouds are still wet. The shadows on the Windmill should be painted next, and, while these are drying, wash in the red of the houses, the green doors, the wharf, the sails of the windmill. Tone down the principal lights with a little Warm Grey.



GLASS DECORATED WITH UNFIRED COLORS—F. R. WEISSKOPF

If possible, paint the reflections all at one time. By doing so, they will hang together better and look more watery. Begin by placing the deep shadow of mill, and observe that it is greener than the original; next the green door and light doors and windows. That will allow you to paint the whole of the red at one time. Draw the color horizontally with the lines of the water; next paint the small houses, being sure to loosen the lines as their reflection meets the reflection of the sky. Now paint the reflection of the sky, which must meet and even mingle with the reflections of the buildings so as not to be too hard on the edge. In case the washes are beginning to dry, a bristle brush will loosen them up a little. Of course it is difficult to get all this in when wet and

attend to the drawing at the same time, but it can be done with practice and an endeavor to work systematically.

In case the water should dry out lighter than intended, first let it dry thoroughly, then with a large sable brush pass a quick wash over the whole of some greenish grey color, that will render it darker than the buildings.

Now it is time to return to the windmill and paint the body of the mill, using Light Red, Raw Sienna, Vandyke Brown and a little Prussian Blue. The gorgeous color of the red houses, lighted by the afternoon sun, is made of Cadmium and Vermilion, qualified by a little Black. The colors of the water are the same as those used for the houses and sky, with the addition of Hooker's Green No. 2 and



MOTIFS FOR THE DECORATION OF GLASS WITH UNFIRED COLORS—FLORENCE R. WEISSKOPF

Light Red. When the picture is completed, should it look a little garish, pass water over it with a large bristle brush. Do this tenderly so as not to lose the sparkle which is essential to this subject.

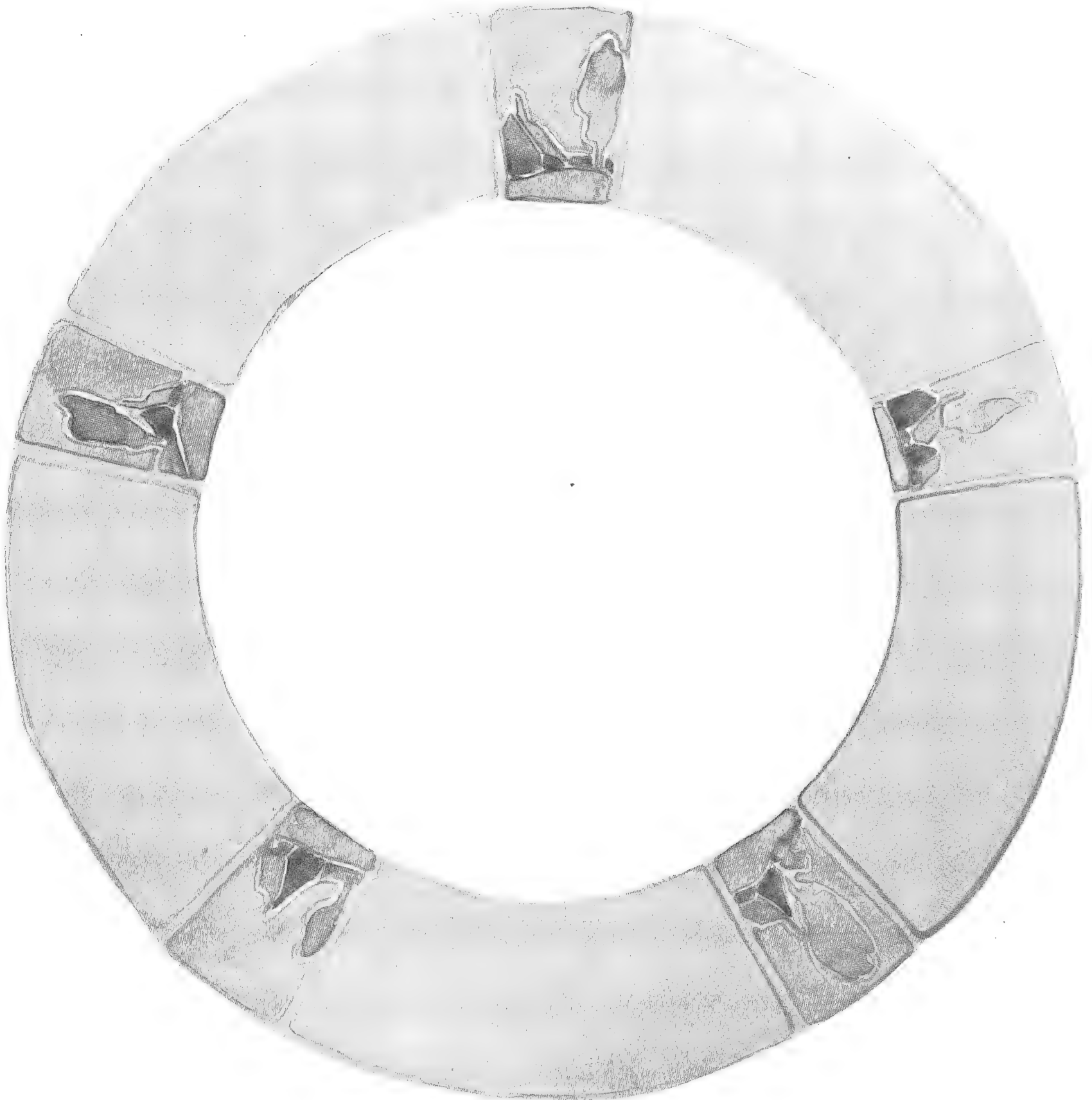
TREATMENT FOR CHINA

Jessie M. Bard

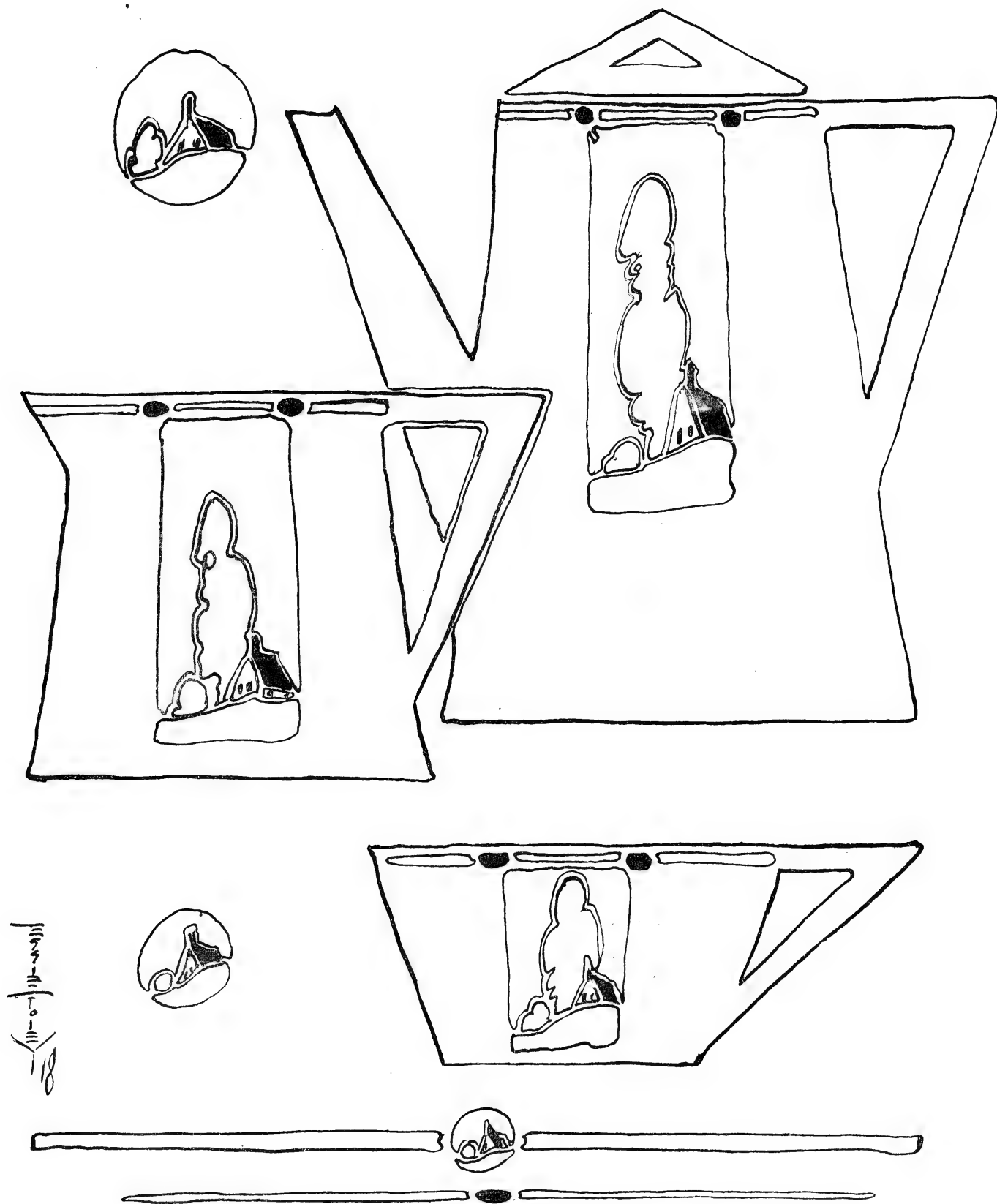
USE Lavender Oil in the paints and have the paints thinner than for ordinary painting in order to allow the colors to blend into each other. Pick out the lights with a brush or end of a cloth.

Sky color is Copenhagen Blue, Violet and Deep Blue Green. Clouds are Albert Yellow, Brown Green, Violet and Yellow Brown. Houses, Yellow Brown, Yellow Red, Albert Yellow, Violet and Blood Red, Copenhagen Blue, Yellow Green and Shading Green. Same colors for water, using more Copenhagen Blue and Shading Green for greyer tones.

Mill: Violet, Copenhagen Blue and Banding Blue for the dark tone; Yellow Brown, Yellow Green, Violet, Deep Purple and Brown Green for the lighter tones.



LANDSCAPE DESIGN FOR BREAKFAST SET—ESSIE FOLEY

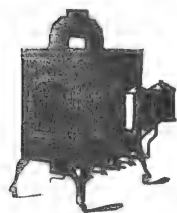


LANDSCAPE DESIGN FOR BREAKFAST OR LUNCH SET—ESSIE FOLEY

DESIGN at Top—Tint upper part of panel or sky, a light wash of Blue. Tint is Apple Green 1 and Dark Green $\frac{1}{2}$, and the same shade is used for darkest tone in grass, while Yellow Green is used for lightest tone. Darkest side of house is Yellow Red with touch of Grey; lightest side is Yellow Brown. Root is left White. Outline the entire

design with Copenhagen Blue. Bands are Blue and dots are Yellow Red.

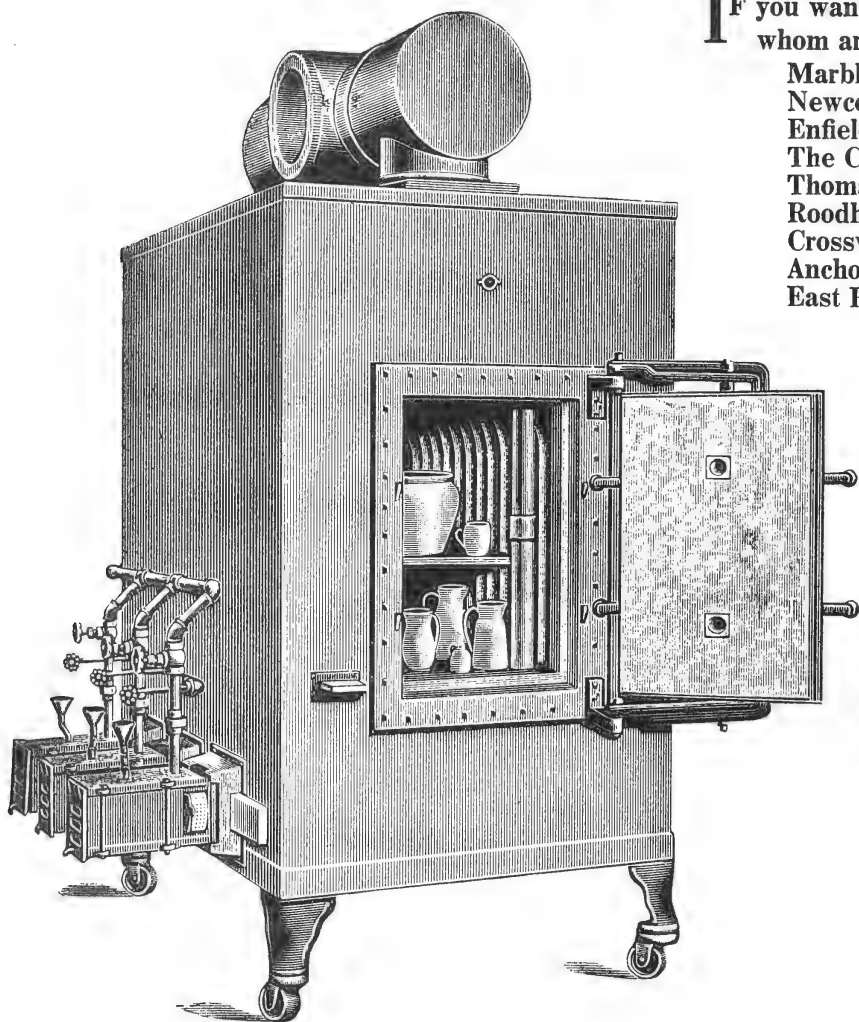
Lower design—Trees and grass are Blue, shaded with a darker Blue. Tint sky a light wash of Lemon Yellow and a touch of Grey. Bands are Blue, dots at border are Olive Green. Outline entire design with Grey.



THE REVELATION

A DISTINCTIVE KILN IN WORLD WIDE USE

REVELATION POTTERY KILNS



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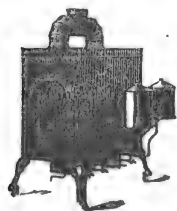
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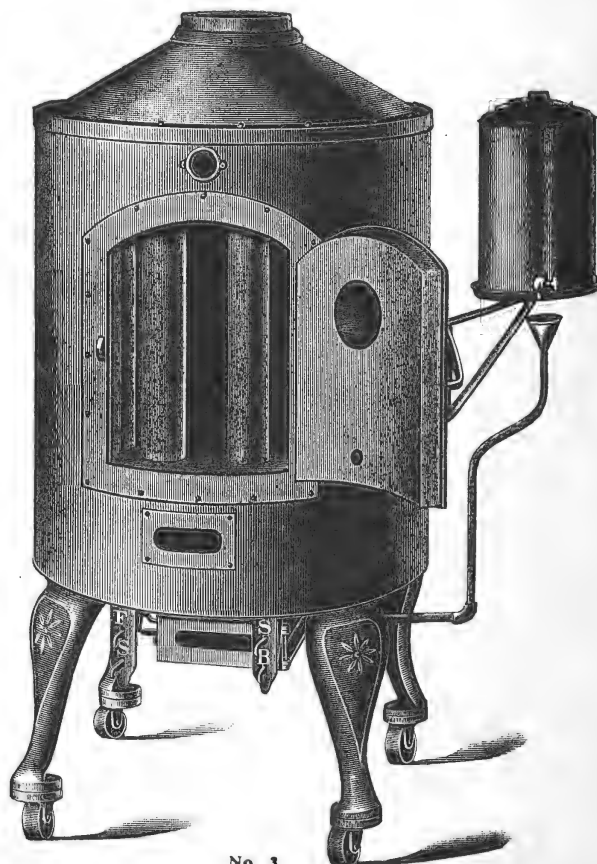
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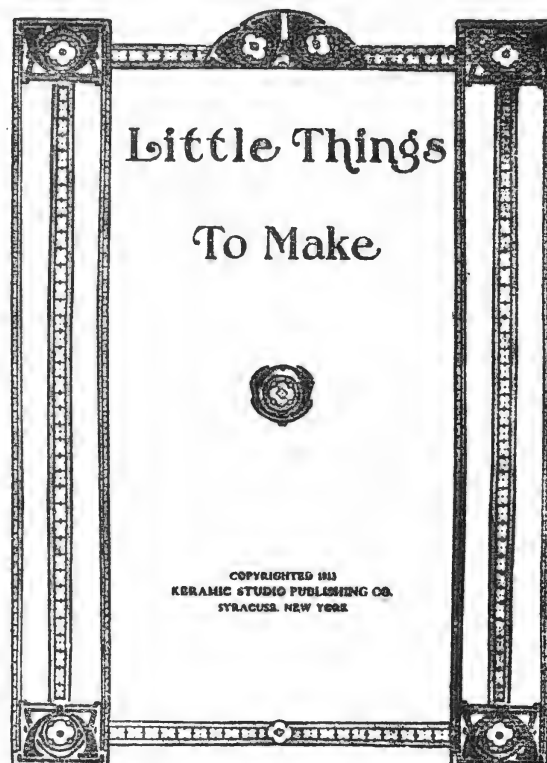
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THE RED TRIANGLE

Daniel M. Henderson

Lift up the Red Triangle
Beside the thundering guns—
A friend, a shield, a solace
To our ten million sons!
Go build a hut or dug out
By billet or by trench—
A shelter from the horror,
The cold, the filth, the stench!
Where boys we love, returning
From out the gory loam
Can sight the Red Triangle
And find a bit of home!

Lift up the Red Triangle
Against the things that maim!
It conquers Booze, the wrecker!
It shuts the House of Shame!
Go make a friendly corner,
So lads can take the pen
And get in touch with mother
And God's clean things again!
Where Hell's destroying forces
Are leagued with Potsdam's crew,
Lift up the Red Triangle—
And help our boys "come through"!

24 rec. 8.

KEEP THE FIRE ALIVE.

KERAMIC STUDIO

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DEC. MCMXVIII

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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.

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KERAMIC STUDIO



Vol. XX, No. 8.

SYRACUSE, NEW YORK

December 1918



PEACE will bring with it a change in the very trying situation which has confronted china decorators for the last two years. That the change can be only gradual and will be slow at first is evident. Imports from France will be resumed but on a small scale at first, for French industries will not be rebuilt in a day. German and

Austrian china will be taboo for some time, but it is to be hoped that the lesson of the war will cure Germany of her barbarism and brutality and that the day will come when she will herself bring a change in our feelings. We should also remember that ceramic industries were flourishing before the war in parts of Austria, like Bohemia, which there is absolutely no reason to boycott, as they were drawn into the war against their will, are liberal, friendly to the Allies and the inveterate enemies of German militarism.

One of the most discouraging features of the white china situation during the war has been the impossibility of interesting our potteries in its manufacture. But there are signs of a change. Lately some very good specimens for amateur work have been turned out in this country. An Ohio factory has put on the market some good sugars and creamers, also salts and peppers of a very fine quality. It is only a beginning, and the great difficulty has been the condition of the labor market. This difficulty will gradually disappear.

Twenty-five years ago there was practically no German and Austrian white china on the market; five years ago it was one of the most important sources of supply. If American manufacturers become interested in this manufacture, it will not take them long to give us all we need. Even in Japan, where there are no large factories, only a number of scattered small potteries, a condition which is an obstacle to a large, uniform production, progress has been rapid lately. The common Kiyi ware has already been replaced by a very fine grade of white ware which compares favorably with the French china. The body and glaze are of the same texture, and for etching purposes it cannot be equalled. The war has taught the Japanese to make better ware and to imitate the china of France and Germany.

On the whole, there is absolutely no reason to be discouraged. On the contrary the day is coming when we will have an American china equal to the best and when china decoration by amateurs will be more than ever a fascinating and lucrative occupation for women, as well as a great school of decorative design.

✕ ✕

"Peace on earth, good will toward men." We are celebrating the coming of peace in this, our Christmas number, by adding, notwithstanding government restrictions of paper, a few extra pages of prize designs which we feel are of unusual excellence, and will be found both helpful and inspiring.

The awards in the Ceramic Studio competitions are as follows:

Designs for Glass: 1st Prize, Lola Alberta St. John of Albany, Ind.; 2d Prize, Venita Johnson of Escalon, Cal.

Designs for Little Things: 1st Prize, Leah Rodman Tubby, of Los Angeles, Cal.; 2d Prize, Alice Seymour, of Des Moines, Ia.; 3d Prize, Lola Alberta St John, of Albany, Ind.

The first prize for Little Things will be given later in color. The 2nd Prize is given in this issue and the third prize will be shown in January number. First prize and part of second prize for glass are also given in this issue.

✕ ✕

The basket design for plate and cup and saucer, which was given on page 98 of November number, without name of designer, is by Mrs. F. H. Hanneman.

✕ ✕

RECONSTRUCTION

Henrietta Barclay Paist, Asst. Editor

Reconstruction is the subject today—which has developed simultaneously with the prosecution of the war—and in these last days, when we see the war coming to an end, the work of reconstruction is spreading and assuming more and more definiteness. So important and far reaching has it become that it has really established a new career for women, and especially for women who have had previous experience in Social Science and in the Industrial Arts.

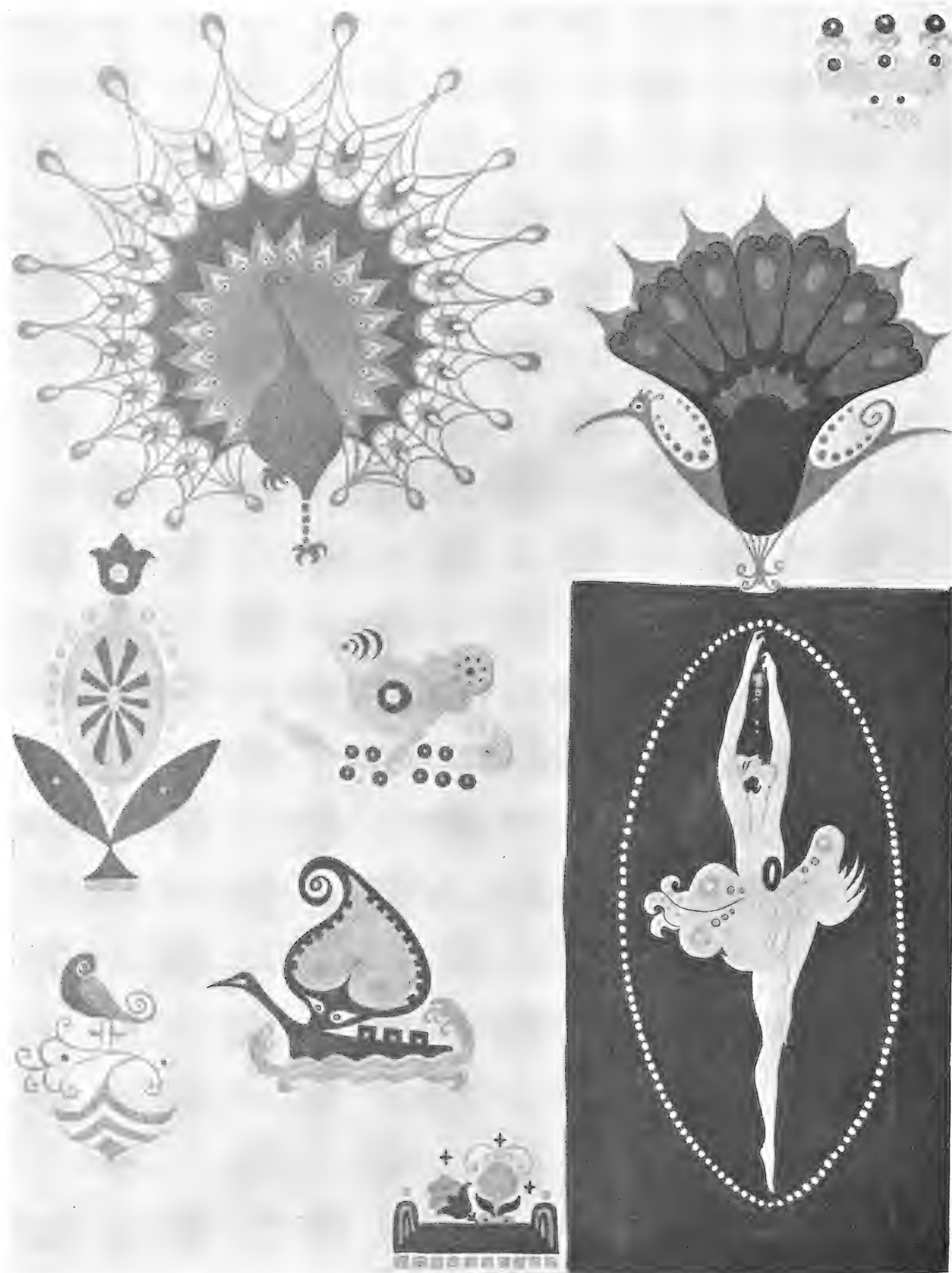
A call has already come from France for at least a thousand women to act as aids in this work which is known as "Occupational Therapy."

New York City responded last Summer by establishing a school for war service classes under an able directorship. Information concerning the January classes may be obtained by applying to the school, No. 680 Fifth Avenue.

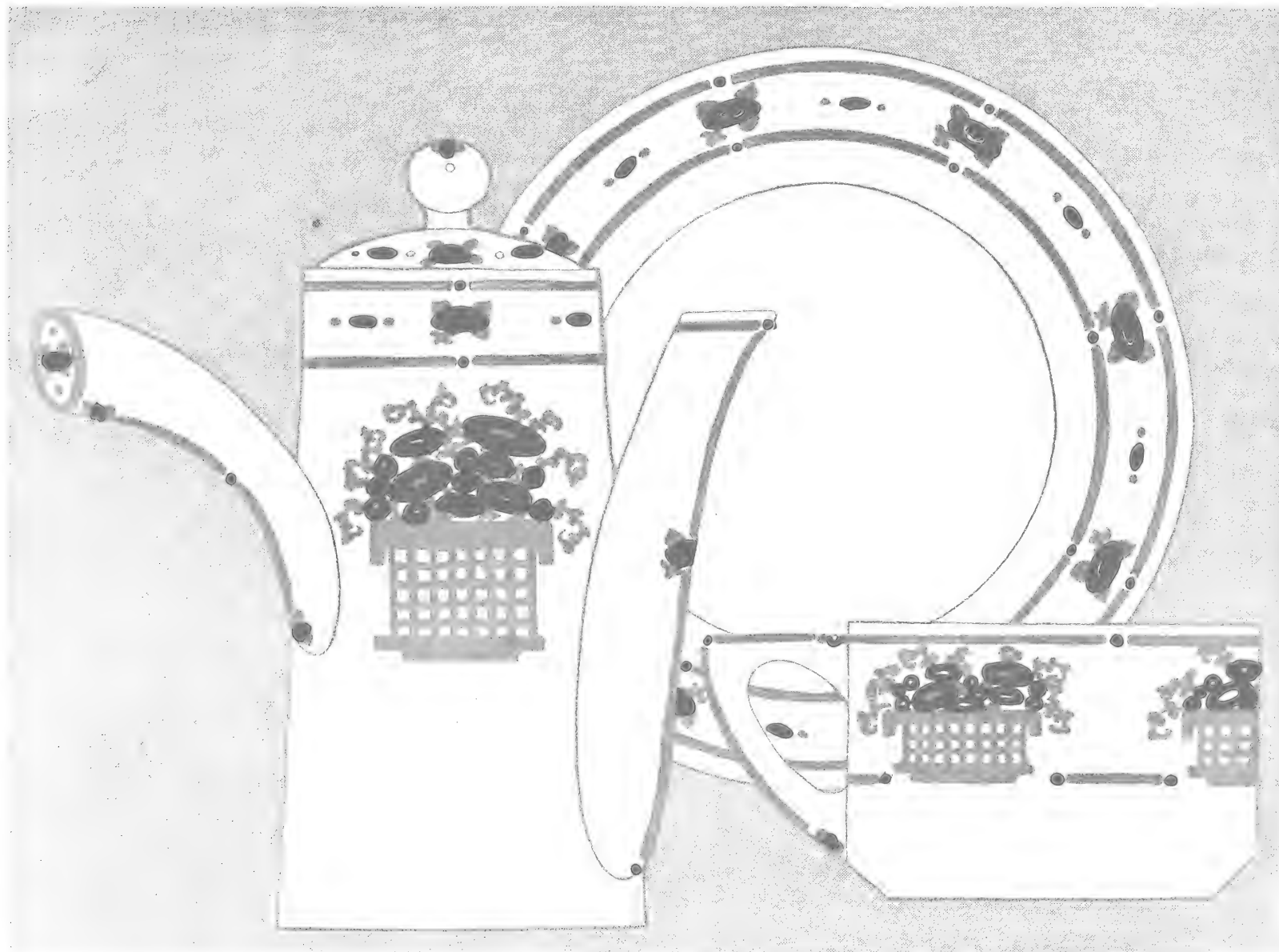
Other cities have followed and a very definite program is being carried out by the University of Minnesota under the division of University extension work and the schools of the cities are being utilized for the evening classes. This is a field for both voluntary and remunerative work. It will perform the twofold service of reclaiming the soldier and making him industrially independent and of establishing the industrial arts in this country on a plane of importance with other occupational employments.

With the passing of the "Made in Germany" trade mark, all home productions will come to the front. What could not be accomplished under normal conditions will be brought about by the exigencies of the war and the demands of reconstruction.

China decorators, designers, craftworkers of all kinds in every department of life—this call is to you. This is the opportunity to show the practical application of *Art to Life*. Do not let the call go unheeded.



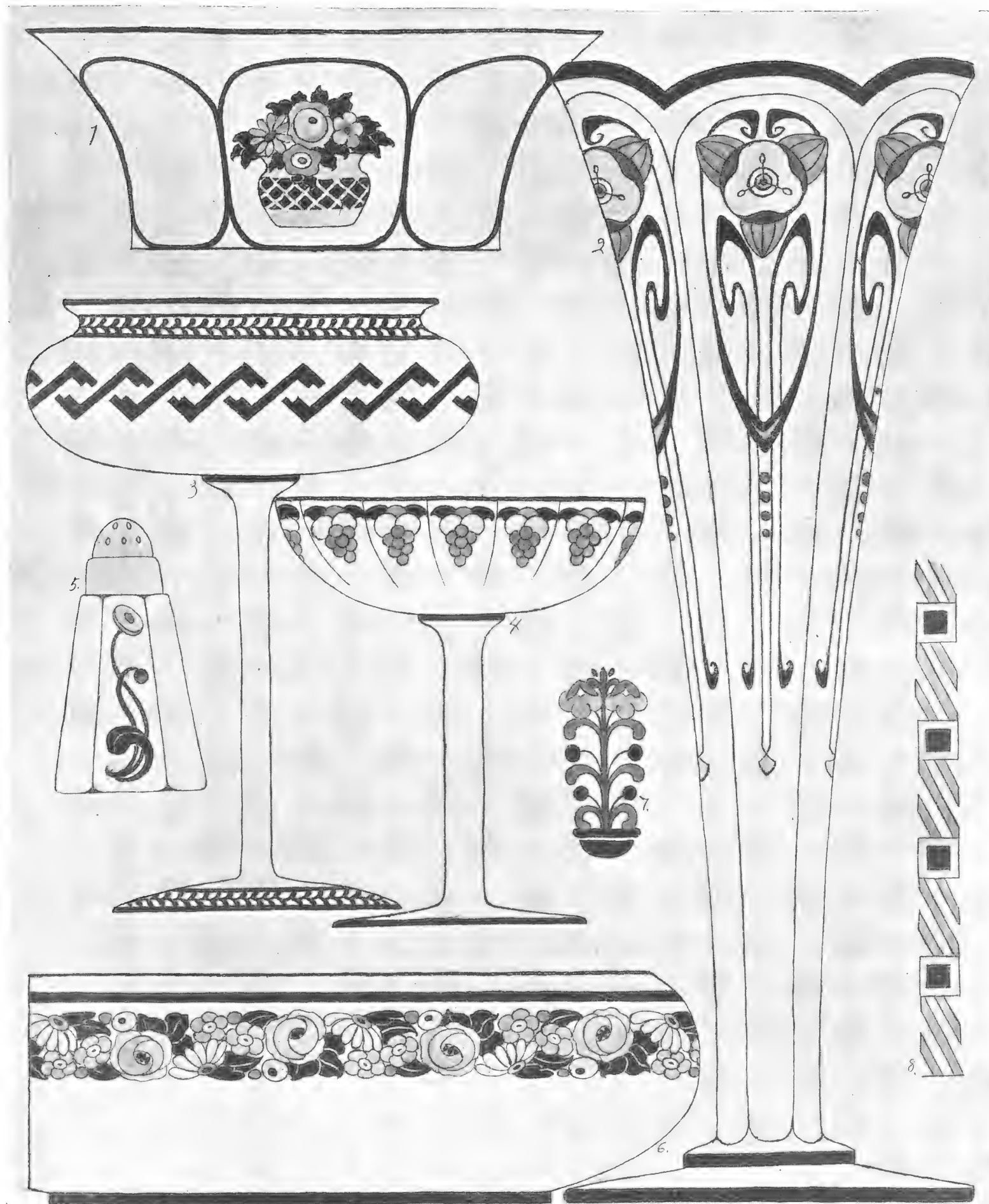
MOTIFS, PART OF SECOND PRIZE IN GLASS COMPETITION—VENITA JOHNSON (Treatment page 122)



INDIVIDUAL CHINA SET FOR TRAY OF INVALID - LEAH RODMAN TUBBY

DECEMBER 1918
KERAMIC STUDIO

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SYRACUSE, N. Y.



FIRST PRIZE IN GLASS COMPOSITION—LOLA ALBERTA ST. JOHN

NOS. 1 and 2—Finger Bowl and Flower Bowl in either ebony, white, blue or green glass; use gold bands and bright colored enamels.

No. 2—Vase; outlines in Outlining Black, balance of design in gold, two values of Violet and Green enamels with touches of Green and Yellow in center of flower form.

No. 3—Prehistoric American Motifs; designs may be worked out in two kinds of gold or silver, or use gold bands and outlines of large design and fill in with either Emerald Green or Ruby. For inside of bowl and underside of foot, use Golden Amber lustre.

(Continued on page 122)



MRS. ANNE T. BROWN

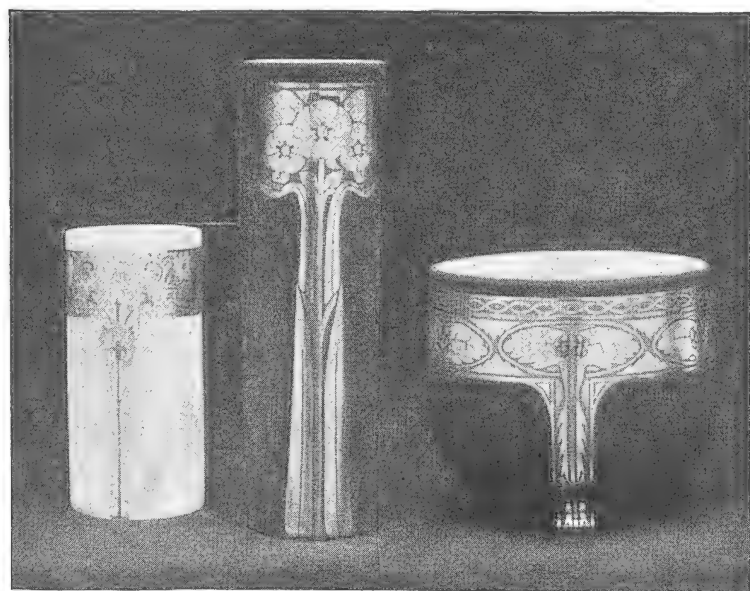
CHICAGO CERAMIC ART ASSOCIATION

THE twenty-sixth annual exhibition of the Chicago Ceramic Art Association, held at the Art Institute in October, was considered most excellent in design, color and execution. Owing to the great interest being shown in all work of American artists at this time, the exhibit has attracted more than usual attention.

The Club has worked again the past year under instruction in design and color by Mrs. E. L. Humphrey, and has had the privilege of monthly criticism by Miss Bennett.

The President, Mrs. Anne T. Brown, contributed some very interesting pieces: a lamp-vase of attractive shape, in Green, Blue and Yellow; an unusual sun-parlor set in Blue, Green, Orange and Dull Lavender, consisting of fruit-bowl, pitcher and teapot; a very attractive desk set of letter-rack, ink-stand, calendar-holder and blotter corners done in Green, Roman and White Golds and Orange Lustre. Several Lustre pieces and a flower-bowl in Marblehead Pottery added variety and charm to her collection.

Mrs. Isabelle Kissinger was represented by a Belleek pitcher in delightful soft colors; a cereal bowl, Haeger



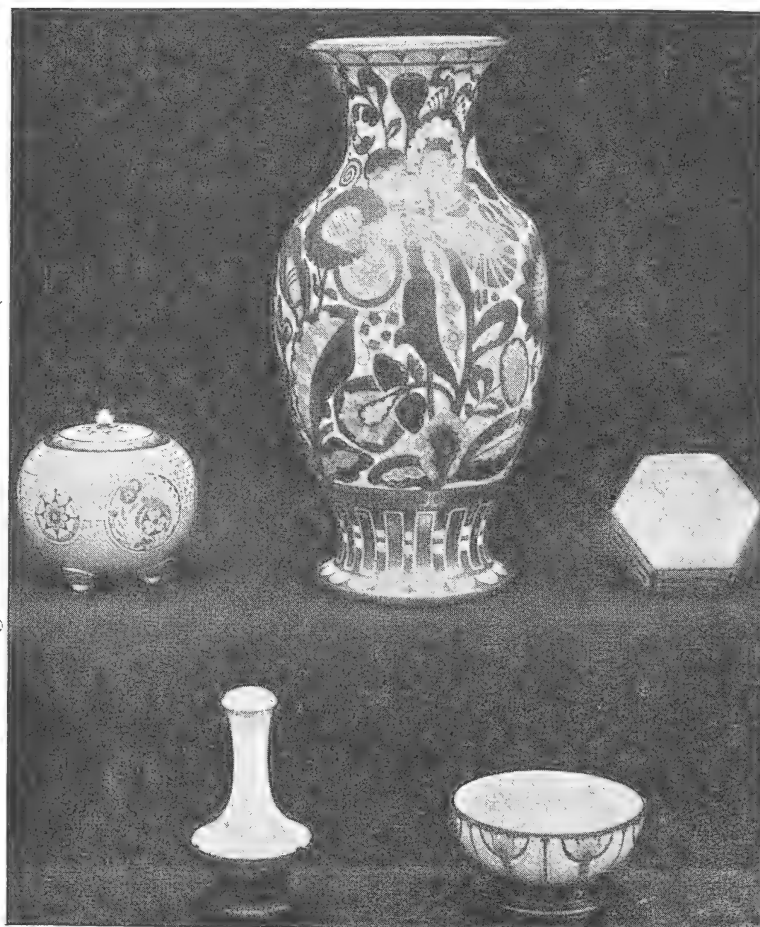
MISS FLORENCE McCRAY

Awarded Hasburg Gold Prize

Pottery, in a very conventional design in Dull Pink and Black; a Marblehead Pottery violet vase in suitable colors; a small Belleek vase in gold and lustre; a large Satsuma paneled bowl, very attractive in its handling; and a whipped-cream bowl decorated with a small oval repeat, which was awarded the A. H. Abbott & Co. prize for the Best Tableware Design.

Mrs. A. A. Frazee, who received the A. H. Abbott & Co. prize for the Best Individual Exhibit, had a varied collection of much charm and wonderful technique; an egg service, a nut service and a large covered vase being executed in beautifully laid enamels; a hand carved jewel box, a Satsuma tea set and a square lamp-vase being also noteworthy.

Mrs. Eugene Phelps showed a most unusual lamp-vase in Black and bright, light colors, which was awarded the C. F. Nash prize for the Best Individual Piece. Her rose bowl, trinket box in Gold and Satsuma bowl were also very original in design and handling, and good in workmanship.



MRS. EUGENE PHELPS

Awarded C. F. Nash Prize for Best Individual Piece

Mrs. George Emmons' large Satsuma lamp-vase in a most original treatment in Blue, Green, Mulberry and Yellow held a prominent place. Her large plaque, bowl in rich warm colors, vase in Biscuit ware, tea caddy in most charming color and design, and several small pieces in Satsuma were very noticeable for unique design and excellent treatment.

Miss Florence McCray won the Hasburg Gold prize, by her use of beautifully etched Gold on a vase and jardiniere, combined with a Matt Brown background. She also placed a vase etched in Silver with enamels.

Mrs. Grace P. Bush was awarded the Haeger Pottery prize. Her handling of this ware was most successful in



MRS. A. A. FRAZEE

Awarded A. H. Abbott & Co. Prize for Best Individual Exhibit



MRS. GEORGE EMMONS

CHICAGO CERAMIC ART ASSOCIATION



MRS. GRACE P. BUSH—Awarded Haeger Pottery Prize for the best design on their ware

both design and color, a simple but effective style being used which was most appropriate, a quaint pitcher especially attracting much attention; several pieces in Satsuma, a Belleek jug, charming tableware designs on Wedgwood and white china, and a successful pair of candlesticks in an all-over design were parts of her contribution.

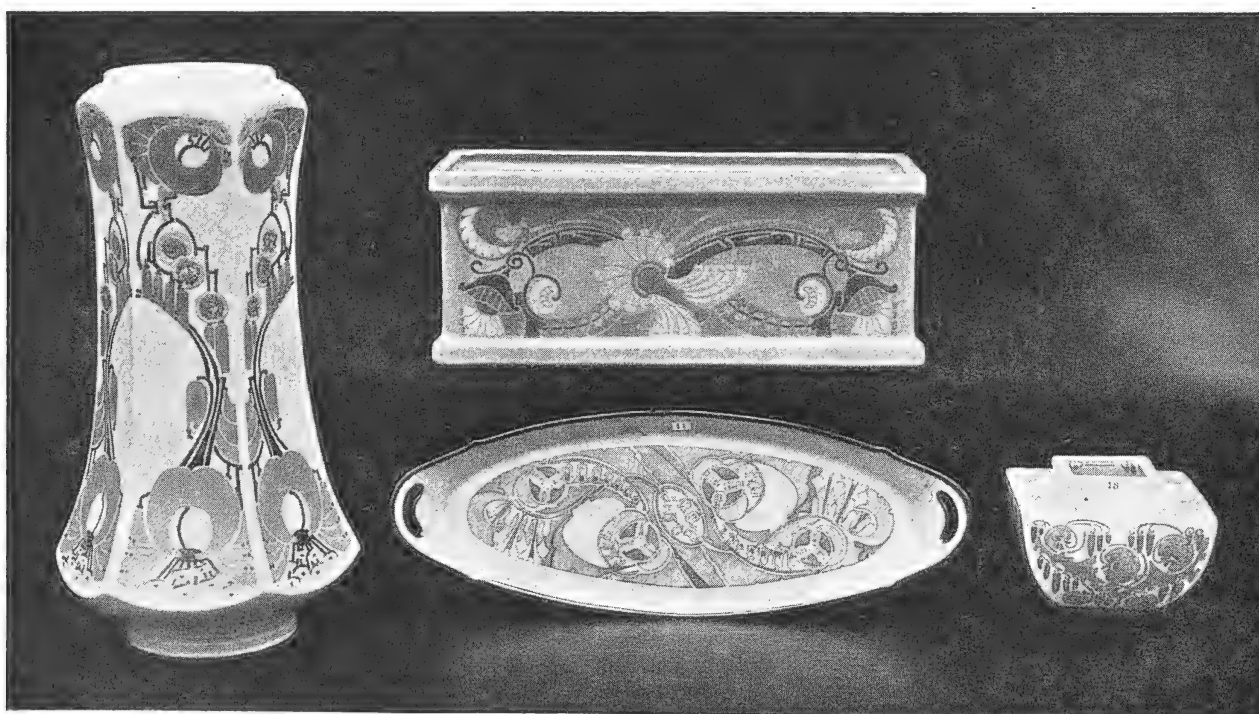
Miss Alma Moody well deserved the Honorable Mention she received for her jardiniere done in enamels in very harmonious coloring with Black background. Her cake plate in Gold and enamels, large bonbon and several other pieces also received much praise.

Mrs. Frances Barothy sent a collection of Satsuma boxes which gave a note of wonderful color-conception and pleasing design.

Miss Ione Wheeler was represented by two large lustre vases, one a lamp-vase of very beautiful coloring.

Miss Marie Bohmann contributed a very unusual sandwich tray in French scrolls, a lamp-vase kept simple in color, a lily-bulb vase and well executed incense jar.

Mrs. Blanche Key sent a Haeger Pottery lemonade set delightful in cool color, and a pair of Satsuma vases which were very interesting and pleasing.



MISS MARIE BOHMANN

CHICAGO CERAMIC ART ASSOCIATION



MRS. BLANCHE KEY



MISS ALMA MOODY—Honorable Mention

CHICAGO CERAMIC ART ASSOCIATION



MISS CELIA DEUCHLER

A tea set in Haeger Pottery, in simple, suitable design and a Belleek vase, very successfully handled, were the contribution of Miss Celia Deuchler.

Miss Priscilla Fischer had several very attractive pieces, notable among which were a tobacco jar in Black, with a very attractive design in enamels, a Belleek sugar and creamer, and Satsuma box.

Miss Mary Hipple contributed a large lamp-vase in a very suitable design, and a Belleek vase in a scattered all-over pattern which was very attractive.

Miss Grace Minister showed a very charming bowl in Dark Blue lustre.

Miss Florence Kirchhoff was represented by a well-



MISS PRISCILLA FISHER

executed pitcher in Gold and lustre, and Belleek cake stand in enamels.

A Sedji tea set with good design delicately executed in Silver, a Green lustre vase and Orange lustre compote were contributed by Mrs. Nellie Sengenberger.

Another worker on Sedji was Miss Mary Thrash, who contributed a bowl and cheese plate excellently designed and a tea tile of much merit.

The public is realizing that every form of art activity is necessarily important to our country's interests in this time of opportunity for "Made in America" things. Therefore the members are planning to increase their efforts for a still better exhibit next year.



Mrs. Isabelle Kissinger, Miss Mary Hipple, Mrs. Grace Bush, Mrs. Anne T. Brown, Mrs. E. T. Phelps, Mrs. Ione Wheeler, Miss Celia Deuchler, Mrs. Blanche Key, Mrs. McGray, Mrs. Sengenberger, Miss Florence Kirchhoff, Miss Priscilla Fischer, Miss Mary Thrash, Miss Marie Bohmann, Mrs. Grace P. Bush, Miss Grace Minister, Mrs. George Emmons, Mrs. F. A. Barothy, Mrs. A. A. Frazee, Miss Mary Thrash, Miss Alma Moody



BLUEBIRD TEA SET—HENRIETTA BARCLAY PAIST

THIS simple little decoration can be done in two firings on the white ground of the china. The design should be outlined in Blue and Green (Green only for the leaves and stems) and the handles and rims dusted with Copenhagen Blue. The beaks and eyes can be painted solid for the first fire with Grey and Black.

For the second fire the birds are dusted with Copenhagen Blue, the berries with a brighter Blue, the leaves with

Grey Green and the stems and feet of birds with Yellow Brown. If enamels are preferred, one firing can be made to do, although it is usually advisable to use the outline.

For the enamels the following are suggested from the Cherry palette: "Swiss Blue" for birds, "Azure" for berries, "Buff Brown" for stems, "Marion Grey" for feet and for leaves Florentine Green No. 1, to which can be added a little "Blue Green." Beaks and eyes, "Brown Grey."

PAINTED LUNCHEON SET (Page 115)

F. R. Weisskopf.

THIS set can be very effectively worked out in enamels. The plate, cup and saucer show placing of the design on china. The other motifs can be used on the teapot, chop plate, etc.

In making the oilcloth set, first cut and bind edges. Trace design with carbon paper then fill in outlines, using the paint as one would use enamels on china.

The colors are mixed as follows: Artists' oil paint is the body, and ordinary spar (floor) varnish is used as the oil medium is used in china, using it about 50/50.

Use color sparingly, mixing to the shade desired with flake white. Keep the colors in the color box (wells) used for china, as they dry out rapidly. Following is a useful collection of tubes: Crimson Lake, Scarlet Lake, Chrome Yellow, Chrome Orange, Chrome Green, Mauve, Antwerp Blue.



CYLINDER VASE ON SATSUMA ROSE JAR

Elise Tally Hall

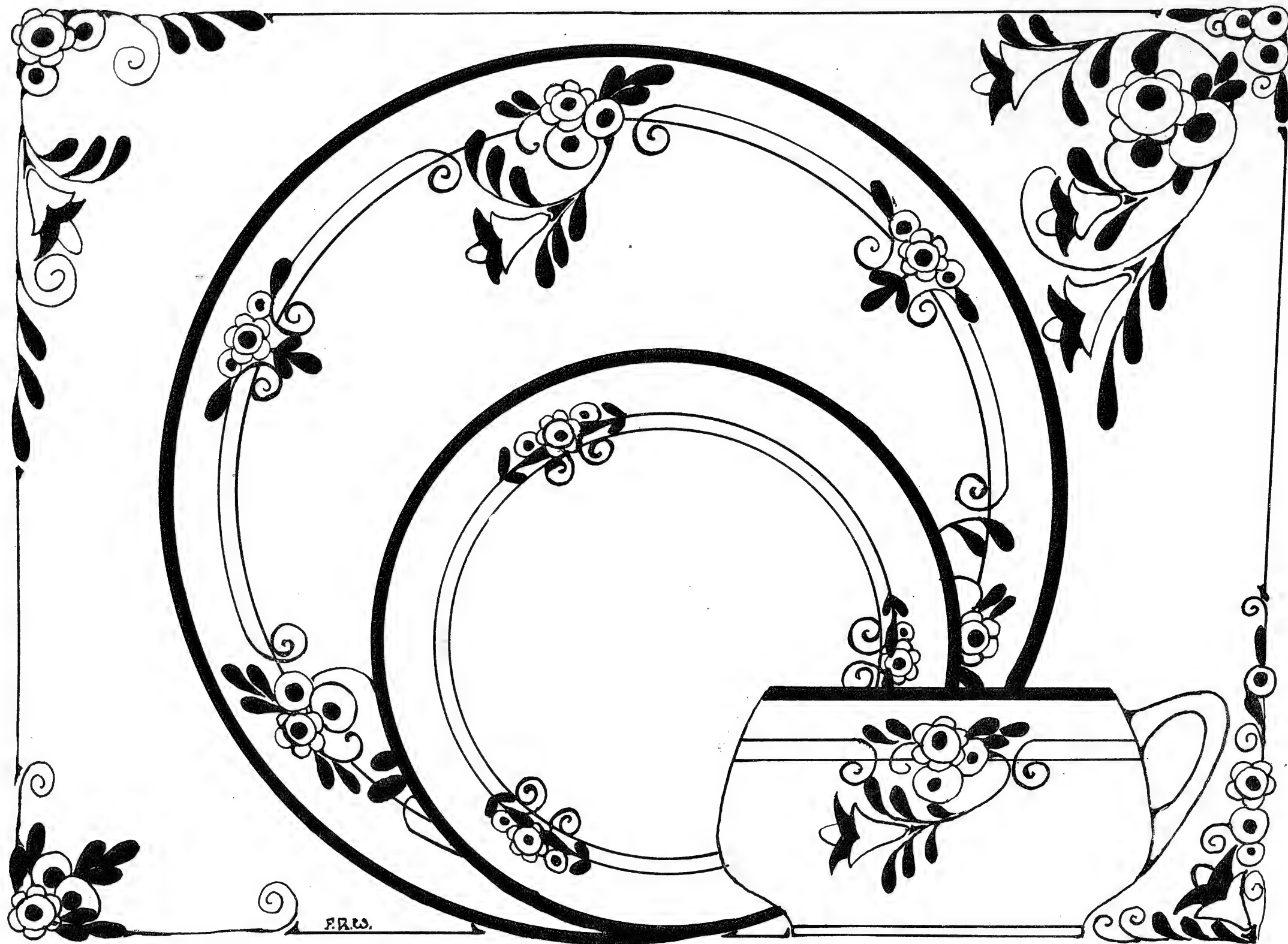
TO be carried out on Belleek or Satsuma, in enamels. Flower form Cafe au Lait, with centers and round dots outside Orange No. 3. The two bands forming frame are also Cafe au Lait. Leaf forms are Florentine No. 2, with white round dots Jersey Cream.



CYLINDER VASE ON SATSUMA ROSE JAR—ELISE TALLY HALL



CORNER OF TABLE MAT IN SANITAS TO GO WITH LUNCHEON SET—F. R. WEISSKOPF



PAINTED LUNCHEON SET WITH COVERS TO MATCH—F. R. WEISSKOPF

(Treatment page 114)



ICE TEA TUMBLERS

D. M. Campana

THE Peacocks are painted in Banding Blue for glass mixed with $\frac{1}{2}$ good glass White Enamel. Apply color flat covering the whole bird.

The berries are in Blood Red flat, the branches in Auburn Brown. Apply inside the tumbler Dark Blue Lustre, diluted with one-third essence for thinning lustre, dry at once and fire. On second firing outline peacock and berries with Gold and fire.

GOLD DECORATIONS ON GLASS

D. M. Campana.

IN looking at glasses manufactured by reknown European factories you will easily admire the brilliancy and quality of the gold decorations. They almost have as perfect a gold as found on china decorations, and I will explain here how the effect is attained. Of course, the gold used must be good. Apply it mixed with Turpentine and rather heavy, as in this way you may be able to produce a good effect in one firing. Burnish it with good, white burnishing sand and proceed afterward to rub it carefully with *Blood Stone* (if possible with a broad round point). This Blood Stone will bring up the brilliancy of the gold but will leave many marks or streaks.

You now take some powdered *Sugar of Lead*, make a thick paste, using water, and with a broad brush you apply it over the gold. It does not matter if this paste is accidentally applied out of the gold. Leave undisturbed for few hours and rub the paste off with a piece of rag. Your gold will now look smooth and clear and will remain always perfect in wearing quality and appearance.

In a former article I have mentioned the use of Liquid Bright Gold, which can be mixed with Roman Gold for all-over decorations such as feet, handles, etc.

You can also use it on edges provided such gold is applied both inside and outside. Liquid Gold in connection with Roman Gold will, when applied on one side of the glass, look well on the side of the application, and will look dark and unpleasant on the opposite side.

Pure Roman Gold will look yellow also on the reverse and this is a great advantage.

Gold and Lustres decorations can be accomplished in one firing by applying the Lustres inside the glasses and the gold outside.

LITTLE THINGS TO MAKE FOR CHRISTMAS (Page 117)

Alice Seymour

BON-BON—Outline with Black and fire, tint light spaces with a rich cream color, and borders with Jersey Cream plus a touch of Brown Green. The flower forms are enamels, daisies are different shades of yellow, use Yellow enamel two parts, White enamel one part and to this add a touch of Violet enamel for the light shades and Dull Yellow toned with Yellow Brown for the darker shades, For-get-me-nots are White Enamel plus touch of Deep Blue Green paint, for the light ones, and Turquoise Blue Enamel plus touch of Dark Blue paint for the dark ones, the leaves are Bright Green Enamel and the bands are Gold.

CUP AND SAUCER—Paint one-quarter inch border with a wash of Copenhagen Blue and Ivory Glaze equal parts to which add touch of Deep Blue Green, then with a pointed stick wipe out a small dot every one-fourth of an inch apart, paint in flower form on side of cup and in center of saucer and fire. With Copenhagen Blue paint in divisions and bands around flower forms, also leaves, stems, and panels on handle.

1st Motive—Outline is gold, flower is two shades of Poppy Red, leaves are Yellow Green plus a touch of Brown Green.

2nd Motive—Outline is Auburn, flower is two shades of Yellow and leaves are Yellow Brown.

3rd Motive—Flower is two shades of Rose Pink Enamel, center flower is Dull Yellow Enamel and leaves are Bright Green Enamel.

4th Motive—Flower is Turquoise Blue Enamel, leaves are Bright Green Enamel.

5th Motive—Outline is Gold, flower is Yellow Lustre and leaves are Yellow Brown Lustre.

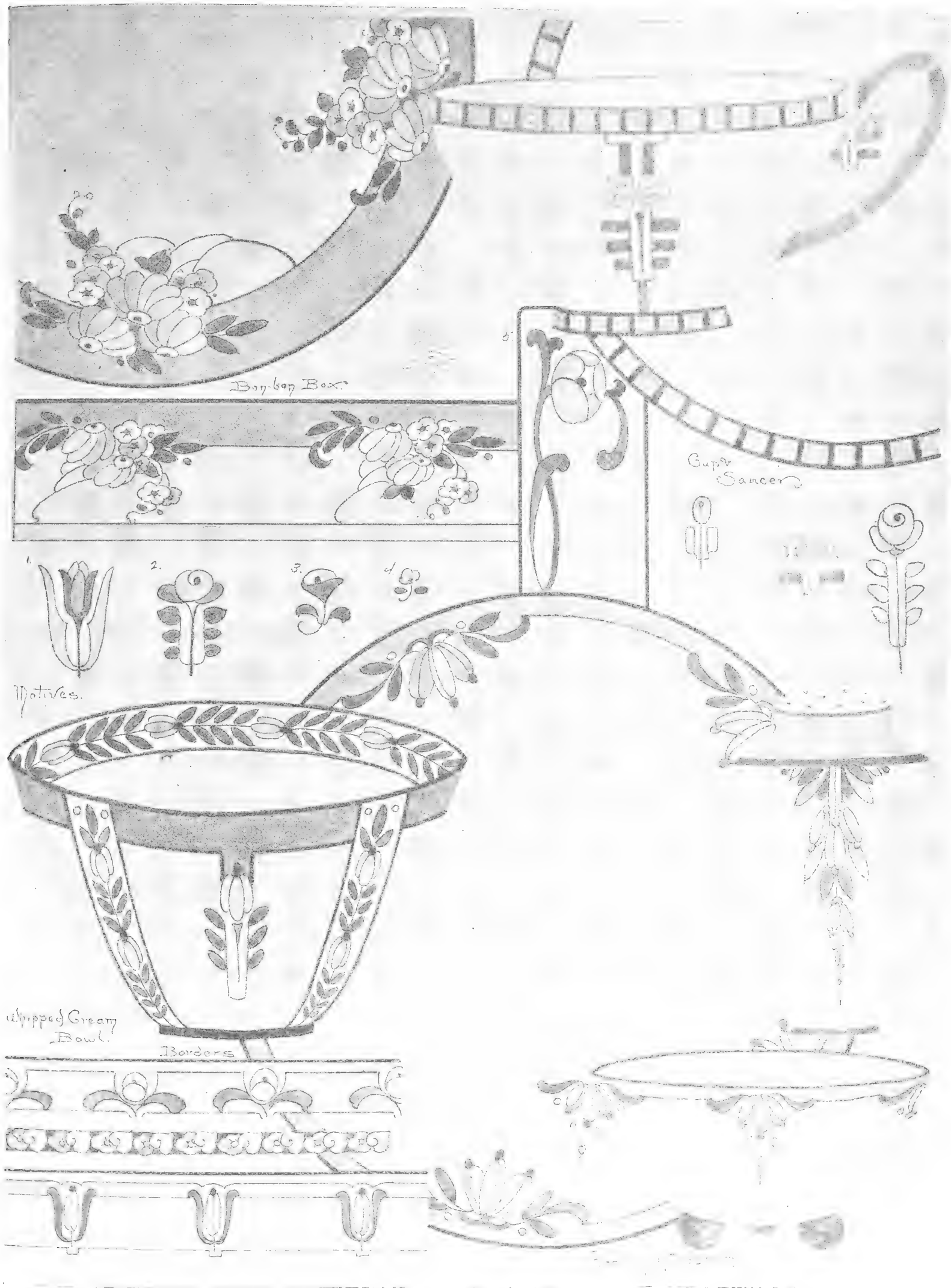
WHIPPED CREAM BOWL—Outlines and lines around borders and panels are in Dark Blue. Fire. Tint main part of bowl in a rich cream color, border on outside is Yellow Green six parts and Royal Green one part. To this mixture add an equal part of Pearl Grey, border on inside is Yellow Green and Pearl Grey equal parts, used very thin. Flowers and dots are Turquoise Blue Enamel, centers of flowers are Scarlet Enamel and leaves are Bright Green Enamel plus touch of Royal Green paint.

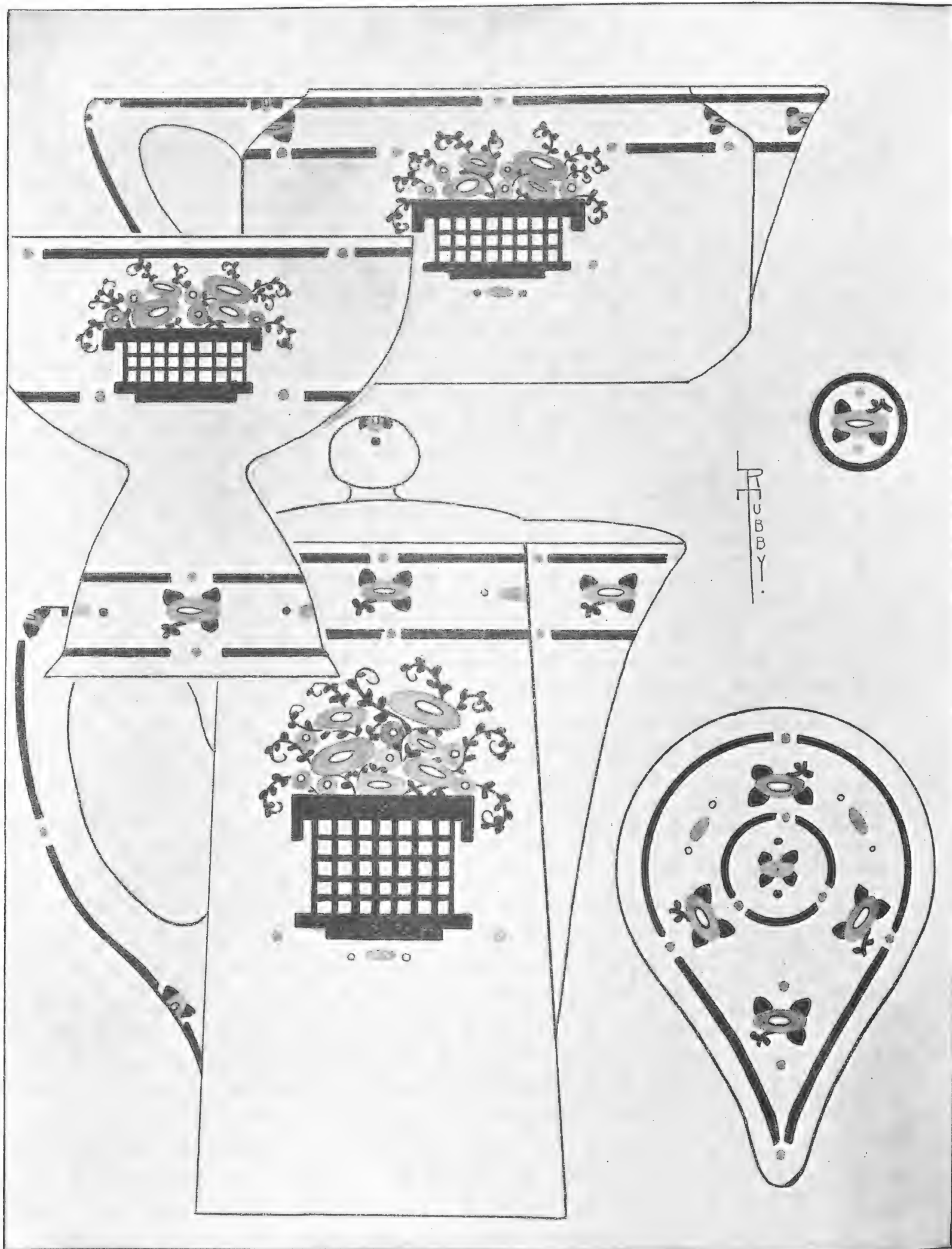
BORDERS—First: Tint two shades of soft green, Flowers are Rose Pink Enamel, leaves are Bright Green Enamel.

Second: Outline with Dark Blue and fire—flowers are White Enamel plus touch of Deep Blue Green paint—centers are Scarlet Enamel—leaves are Bright Green Enamel.

Third: Outlines are Auburn Brown—Tint is two shades of Jersey Cream, leaves are Yellow Brown Enamel and flowers are Dull Yellow Enamel, centers of flowers are Scarlet Enamel.

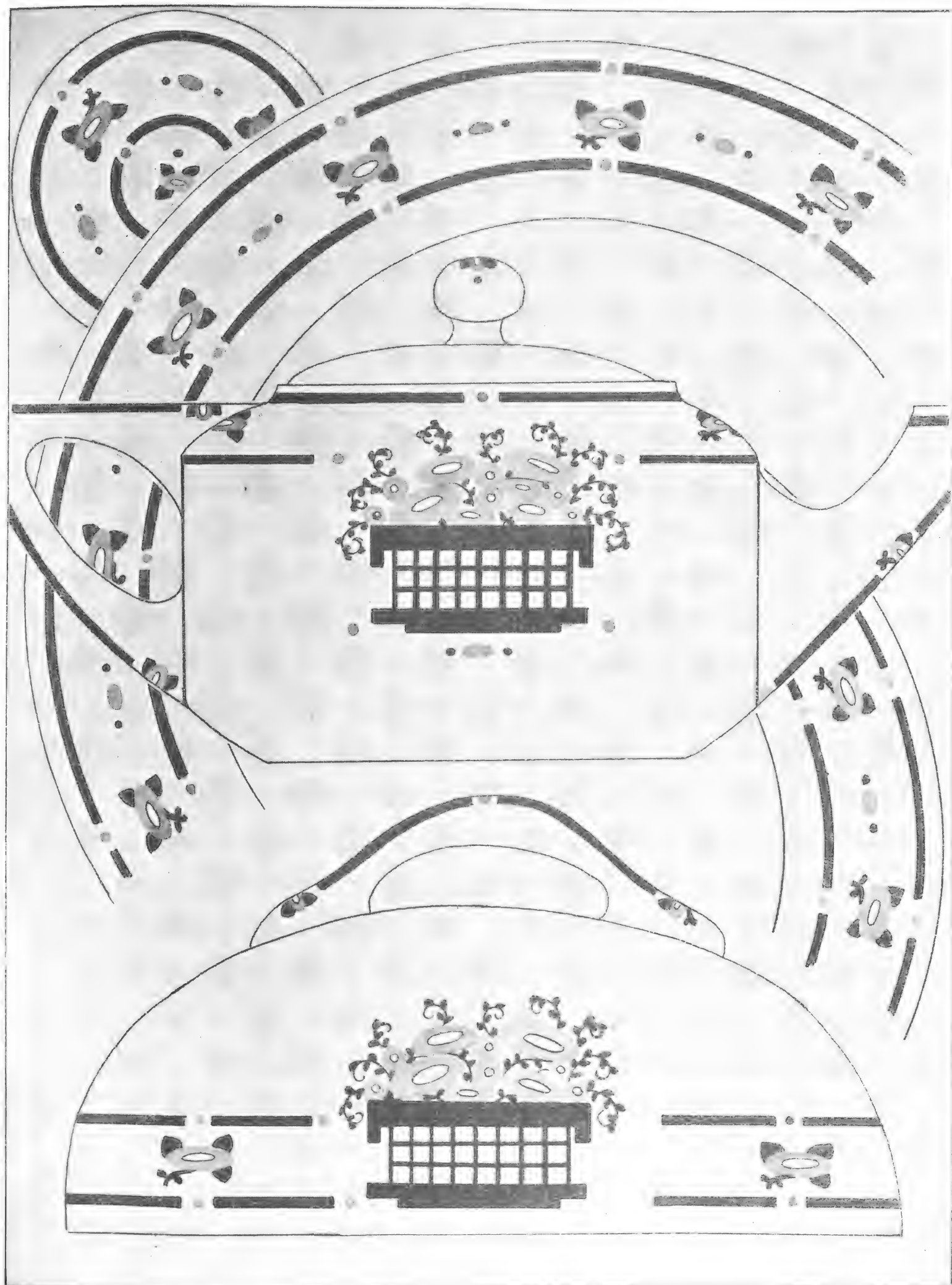
CONDIMENT SET—Tint with a rich cream, border is Yellow Green and Pearl Grey equal parts plus touch of Royal Green. Flowers are two shades of Pink Enamel, centers Dull Yellow Enamel and leaves are Bright Green Enamel plus a bit of Dark Green Enamel.





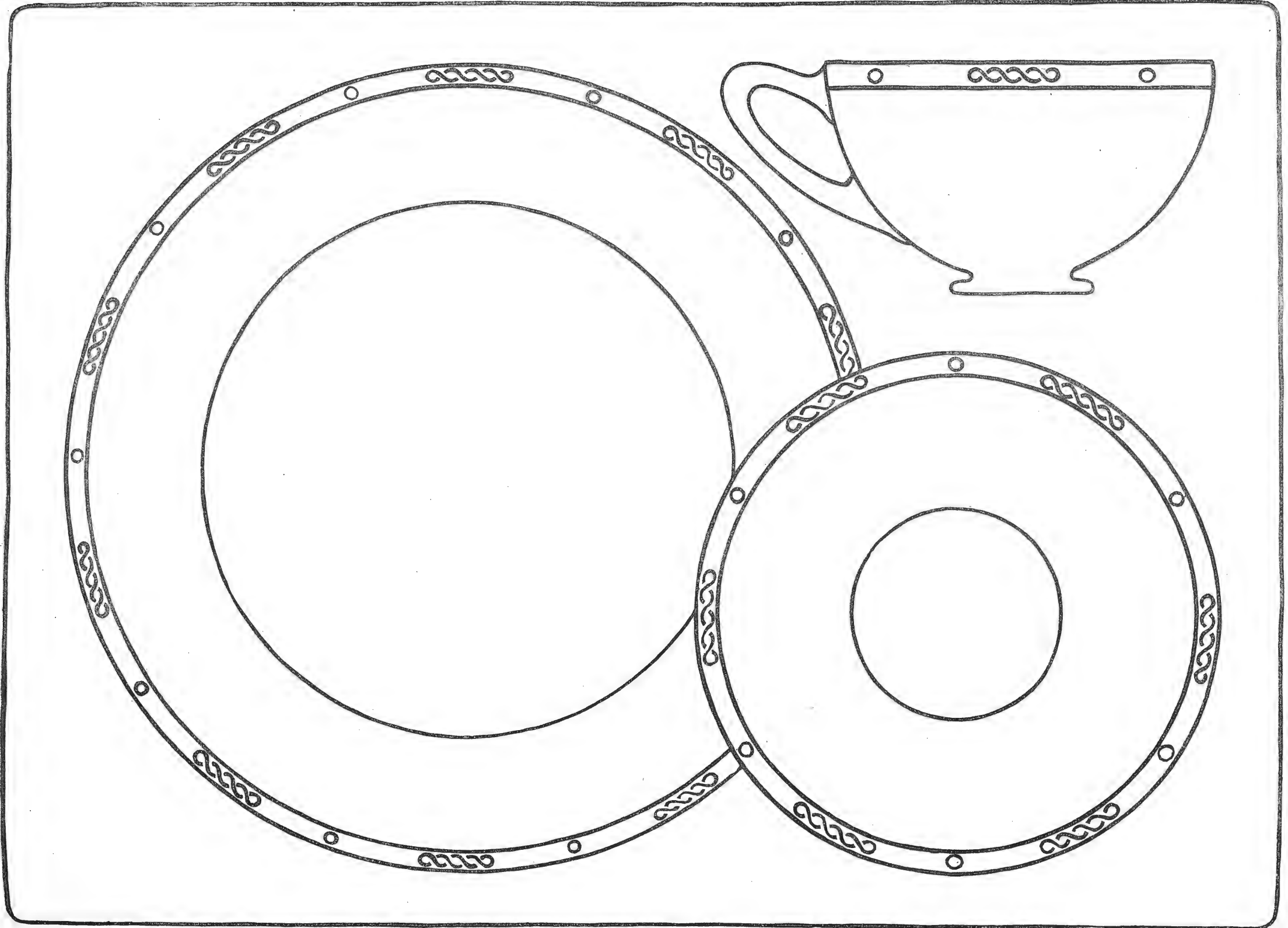
BASKET MOTIF FOR INVALID SET, FIRST PRIZE, BLAIR COMPETITION—LEAH RODMAN TUBBY

(Treatment page 122)



BASKET MOTIF FOR INVALID SET—LEAH RODMAN TUBBY

(Treatment page 122)



COPTIC PLATE, CUP AND SAUCER—ALBERT W. HECKMAN

(Treatment page 121)

BEGINNERS' CORNER

JESSIE M. BARD - - - - - EDITOR
Williamsport, Pa.

COPTIC PLATE, CUP AND SAUCER

Design by Albert W. Heckman

TRACE design on china and oil the scroll and dust with Bright Green or Water Blue. Straighten edges of the design with an orange stick and clean all surplus color from the china. Paint the bands and circles with Green Gold.

Another treatment of the design would be to paint the designs and band with Black, then let it stand about three hours and dust Black powder color over it the same as for dry dusting. Clean all parts well and fire. Second fire, oil the background on the border and dust with one part Deep Ivory and one part Yellow Brown. If the black is not even, paint over it again.

Treatment by Albert W. Heckman

This design is to be carried out in green gold with a touch of bright color. Use the color in the little circles and in the scrolls.



DESIGN OF HOLLY FOR VASE OR JARDINIERE

Henrietta Barclay Paist

FOR a naturalistic treatment, use for brightest berries Yellow Red Shaded with Pompadour, for darker ones use Pompadour and Blood Red shaded with Blood Red and just a bit of Ruby added. The very darkest berries may be painted with Ruby and shaded with same. In painting the blue green leaves, care should be taken not to get them too dark as they would look very solid and "painty". For lighter leaves use Apple Green and Russian Green, shaded with Brown Green, while bluer ones are made of Russian Green and Shading Green used thin and shaded with same color. The stems are made of Gold Grey and Copenhagen accented with Gold Grey and occasionally a dash of Finishing Brown. In the second painting, in the darkest berries a little Black may be used in darkest parts, but care should be taken not to use too much. Leaves should be strengthened with same colors as for first painting.



ART NOTES

Henrietta Barclay Paist

THE annual local Art Exhibition of the Minneapolis Institute of Art was held during October. The exhibition, while not as large as in former years, was pleasing throughout. There was a noticeable lack of the spectacular and much that was sincere and worthy.

The case of Porcelains was dignified and of a high degree of excellence and compared most favorably with the academic department of the exhibit.

In spite of the fact that years have elapsed since the passing of the redundant floral specimens of our early efforts, the local press reporter wherever he may be, cannot yet refrain from comment on the *contrast* of the type of work to that of former years.

Verily, "Their works do follow them," and one feels like crying out, "How long, oh Lord! how long" shall the sins of the last generation be visited on us? Ceramic Art "arrived" years ago and in sincerity, excellence of design and technique, holds its own with any craft. We have no

apology to make for being Ceramic Artists from any angle whatever. Press reporters, please take notice.

The "Art World" and "Arts and Decoration" are now combined under one cover.

In the October number of the "Connoisseur" is illustrated a remarkable collection of Inkpots, ancient and modern. These articles, while utilitarian in object, strongly represent the imagination or "play impulse" from the artistic side and remind us of days when artists and artisans were free to give full play to their impulses regardless of time or commercial demands.

In the October number of "Art in America," are some beautiful specimens of "Della Robbia," pottery from The Quincy Adams Shaw collection in the Boston Museum of Fine Arts.



FIRST PRIZE IN GLASS COMPETITION

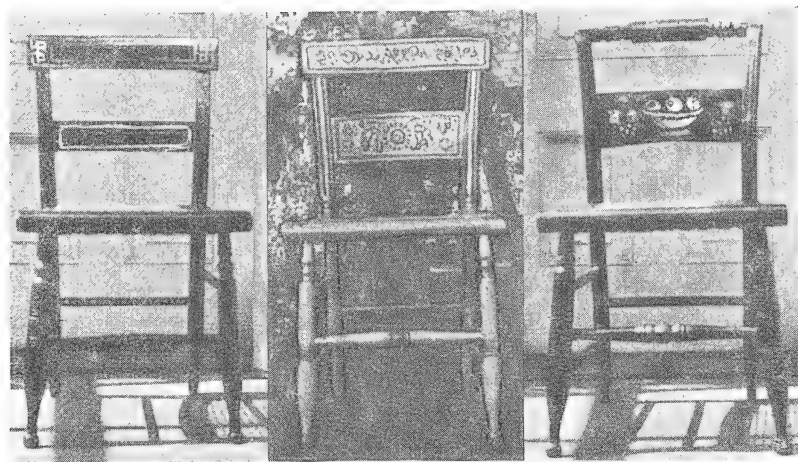
(Continued from page 107)

No. 4—Natural colored enamels, Red, Green, Orange and Blue Grape Blue.

No. 5—Green and White Gold or in Green and two shades of Rose, using darker shade for bud and underside of flower; center Yellow.

No. 7—Flowers two shades of Pinkish Violet, buds and seed pods Black, also outline of design, leaves and main stem Green, bowl Dark Blue.

No. 8—Border design; outline in Black, balance of design two kinds of gold and for black squares use either Bright Blue, Ruby or Emerald.



UNFIRED ENAMELS ON FURNITURE

Here is another suggestion for the use of unfired enamels on furniture. The following is from a letter from Mrs. Anna B. Leonard whose name has always been so prominently connected with the ceramic work of New York and who is now established in the Island of Martha's Vineyard, Edgartown, Mass.

"This old town is full of old things and I naturally want to keep things in that character. The pictures I send are of chairs I did over, keeping the old design of gold fruit and leaves on a black background. I also painted the dining table and sideboard black (high glaze), and with the brass knobs, a samovar and brass candlesticks, the room is lovely, yet simple. The same things are good in larkspur blue. The chairs are very old and had originally rush bottoms, but I had them caned, as it was too expensive to have the rush bottoms restored, but they are of very good style and very comfortable. Some of the old things are not."

The editor has also seen some very charming redecorated pieces of old furniture in the home of Mrs. McCampbell (formerly Sara Wood Safford), another well-known name in ceramics. There was a complete breakfast room set, in buff with baskets of flowers and blue lines in bright enamels, light grey chairs for bedrooms, also with bright flower designs, black and dark blue chairs, and bedroom sets with a stunning parrot in orange, red and green.

Plain wood sets, reproductions of old furniture, can be procured unpainted and one can repaint any old furniture not of hard wood.

LITTLE THINGS TO PAINT FOR CHRISTMAS (Page 123)

Alice B. Sharrard

NO. 1. BONBON BOX (CHINA)—Outline figure in Grey. Face tinted with Flesh or Pompadour, deeper touch on cheek and lips. Eyes and brows, Brown. Rim of cap, Yellow Brown, top Capucine, Carnation or Scarlet Enamel. Coat same. Wash overhead with Light Grey. Ground behind head, Olive Green. Circles surrounding, Grey and Cream. Border on edge, Gold with Scarlet enamel dots and small blocks of Apple Green. Bottom of box same, having Green or Gold on edge, tinted Ivory below.

NO. 2. SMALL YELLOW BOWL (POTTERY)—Border and rim of bowl Light Turquoise enamel. Landscape, sky, light Green enamel or Gold. Trees, Pastel Blue. Snow, White Enamel. Foreground, White Enamel. Outline, Dark Green Enamel.

NO. 3. FLOWER VASE WITH FIGURE—Tints for vase, Yellow Green, Warm Grey. Flowers, Orange Yellow, leaves Moss Green. Figure, hat and coat, Orange Red enamel. Feathers and furs, Neutral Yellow and Indian Yellow. Dress, Greenish Yellow or Brown Green. Face, Old Chinese Pink. Hair, Black. Wreath, Moss Green. Berries, Scarlet enamel. Panel beneath figure, White enamel to give effect of snow. Outline, Dark Brown or Black.

NO. 4. VASE WITH SNOW SCENE—Bands, Sap Green. Blocks beneath the scene, Turquoise, centers of Orange. Design above landscape, Light Turquoise. Dots, Orange. Landscape, sky, light sunset, Grey. Moon, Orange. Trunks of trees and distant trees, Olive Green. Snow on trees and foreground, White enamel. Outline, Black or Dark Brown.

NO. 5. VASELINE JAR (FIGURE)—Narrow bands, Turquoise Blue, wide bands, Italian Pink. Ground, Pale Air Blue. Grass, Spring Green. Flowers, Turquoise and Pale Pink. Tall Flowers, Italian Pink. Leaves and stems, Moss Green. Figure: For flesh use Old Chinese Pink. Hair, Brown. Overdress, Old Egyptian Blue. Skirt, Wistaria or Pale Lilac. Flower in dress, Pink. Hose, Blue Green. Shoes, Dark Brown.

NO. 6. BONBON BOX (HOLLY)—Ribbon, Sevres Blue. Wreathes and rim of box, Yellow Green. Berries and dots, American Beauty Red or Scarlet Enamel. Medium ground, Mixing Yellow. Dark ground, Warm Grey. Light Ground, Ivory.

NO. 7. BORDER FOR BOWL (CHRISTMAS TREES)—Ground, Trenton Ivory. Trees, Yellow Green. Spaces between, Apple Green. Tubs and berries on trees, Pompadour Red or Scarlet enamel. Bands on rim, and below the border, Pompadour.

COLOR SCHEMES OF MOTIFS FOR GLASS (Page 106)

Venita Johnson.

PEACOCK—Bird and outlines of tail, Peacock Blue; Eye white with Red pupil; Outer row of eyes in tail, Orange Yellow with Violet spot; Second row of spots, Peacock Blue with Red center and Violet spot; Fan, center Orange Yellow with Red dots and lined in Violet; Triangles, Violet. Outer edge of fan, bright Apple Green.

BIRD OF PARADISE—Head, tail, rows of dots, spots in fan and outer edge, Peacock Blue; fan, Red with Black markings.

FLOWER FORM IN UPPER RIGHT CORNER—Violet with Green spots and Pink in leaf forms.

(Continued on page 125)





THE LINEN PAGE.

JETTA EHLERS - - - - - EDITOR

328 Belmont Avenue, Newark, N. J.

A LINEN PIECE FROM MEXICO

AT various times pieces of needlework from foreign countries have been illustrated on the linen page. As has been said before, it is of the greatest help to us in our work to study these specimens of foreign handicraft. They are invariably full of suggestions and each piece has some distinctive feature or quality.

This month your attention is called to a table scarf or runner made by a Mexican Indian woman. To many the term Mexican work means the drawn-work with which we are all familiar. They do however a great deal of the crochet of which this is a fine specimen.

One sees much filet crochet that is ordinary and commonplace but I think you will agree with me that this piece does not come under that heading. The curious fullness of the material is due to the fact that instead of linen, this poor woman used cotton goods for the plain strips, linen being beyond the limit of her scanty purse. The owner of this cloth, long a resident of Mexico, told me it was probably made for the master of the house. The wife being so inferior to him because of her Indian blood did not sit at table with him but occupied a place at another and more humble board. Evidently the 'new woman' idea had not yet percolated to her part of the country. At first glance one might object to the fullness of the material, but it lies very nicely on the table, and after all, to take that away would be to destroy its peasant like quality, which is the charm of it and the thing which makes it "different." I made its acquaintance at a luncheon served a la Mexican. Quaint candlesticks of Mexican pottery were used with it, and lovely bowls and odd dishes of native ware decorated by the Mexican Indians. Of course, good things to eat in the style of the country, not forgetting peppers, which they use so much in their cooking. There is a tradition, I believe, that the buzzards won't eat a dead Mexican because he is so full of pepper.

The hostess was good enough to let me have the cloth photographed, and so here it is for us to study. The piece is so beautifully planned, the big important decoration in

the center, the bands subordinated to it, and to make more variety, the ends finished in deep points. It is put together with exquisite neatness, the stitches being minute. The row of dot-like figures across the top of the center section makes an interesting note, and if you look closely you will see how irregular the groups of the same figure are in the end pieces. This all adds to the picturesqueness of it.

There is such a thing as a piece of work being too perfect. There is a certain "rigid" quality about work of that sort that is sometimes absolutely irritating. Like the people who are always so perfectly correct, they are usually bores. Personally I like the kind with a few common human faults better. In striving after technical perfection many workers in ceramics have missed a something in their work which is more than wire-like outline or perfectly smooth enamel. Do not misunderstand this as a plea in excuse of sloppy technique. The next time you have an opportunity to study the fine old Chinese porcelains, notice the freedom with which the decoration is executed. The enamels are so uneven, but what a wonderful vibration of color is the result. There is something of that freedom in the execution of this piece of Mexican needlework, and that is one of the reasons it was chosen for our linen chat. We have previously illustrated the Italian filet which is made on a frame. This piece shows the more common variety, the filet crochet. The whole thing is more elaborate than this page usually stands sponsor for, but one needs variety in the linen chest, and, there is always the feast day. Perhaps the feast days are not very numerous just now, what with Hooverizing, and the spare moments filled with Red Cross work, and our hearts full of anxiety for our lads "over there." Some day, God grant it be soon, we will settle down into peaceful ways of living again. In the meantime, the women of the land have to "carry on" the home life, so let's do it with as much cheer as we can.



BASKET MOTIF FOR INVALID SET (Color Study)

Leah Rodman Tubby

ONE fire in enamels on Belleek china, unoutlined. Bands and baskets in Violet Gray Enamel. Large flowers and dots in mixture of Orange enamel and white. Use 1/4 White enamel with O'Hara's Orange Enamel. Small flowers in Lemon Yellow enamel.

(See also pages 118 and 119)



PLATE, CHERRIES—FLORENCE MILTON

OUTLINE is Black, but may be omitted if desired. Oil leaf above cherry and also the small space under it and dust with Water Lily Green. Oil all stems and bands except the one at edge of plate and dust with three parts Florentine Green and one part Dark Grey. Oil cherry and

dust with two parts Deep Ivory and one-half part Blood Red. The outer band and light grey tone between two inside bands are Gold. If a background is desired oil lightly and dust with two parts Ivory Glaze and one part Glaze for Green.

COLOR SCHEMES OF MOTIFS ON GLASS

(Continued from page 122)

FLOWER FORM BELOW PEACOCK—Grey Blue with Orange rays, Grey Blue spots. Leaf forms, deep Apple Green with Orange diamonds.

BIRD No. 1—Head, upper claw, center spot, outer portion of right leaf and scroll stem, Violet; spots on head and tail, circle around center spot and flower circles, Orange Red; left leaf, body of bird, circle about orange center of right leaf and center of flower circles, Deep Turquoise; other portions, Silver Grey.

BIRD No. 2—Back, tail, legs and scrolls, inverted Vs and diamond, Peacock Blue; Bird, Orange with Violet outline and beak; Eye, Apple Green, also centers of flower circles; circles and dots and V at bottom, Violet.

BOAT—Black, with Yellow sail; spots in sail, bright Blue with Rose centers; center of small dots and squares, Rose; waves, bright Blue with lines of Turquoise between; eye of bird shape prow, Blue.

FLOWER BED—Red Brown, with Yellow semi-circles; left flower, Yellow and Red Brown; right flower, dots and squares, bright Blue, with touches of Rose in centers of squares and tip and bottom of flower; leaves and crosses, bright Apple Green.

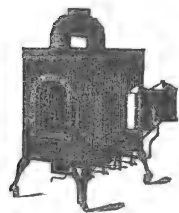
DANCER—Flesh on Black, Orange Red hair; costume, Silver Grey with Rose spots; Feather and center ring of spots, light Violet Blue; Jewels, Rose, Yellow and Apple Green.



WINTERGREEN BERRIES

M. H. Watkeys

OUTLINE with Black. Paint berries with Carnation and with Blood Red and add a little Ruby to Blood Red for the darkest berries. Light leaves are Apple Green, a little Yellow Green and Copenhagen Blue. Dark leaves are Shading Green, Yellow Green, a little Dark Grey and Brown Green. Stems are Blood Red, Violet and a little Dark Grey. Shadows are Dark Grey and Blood Red.



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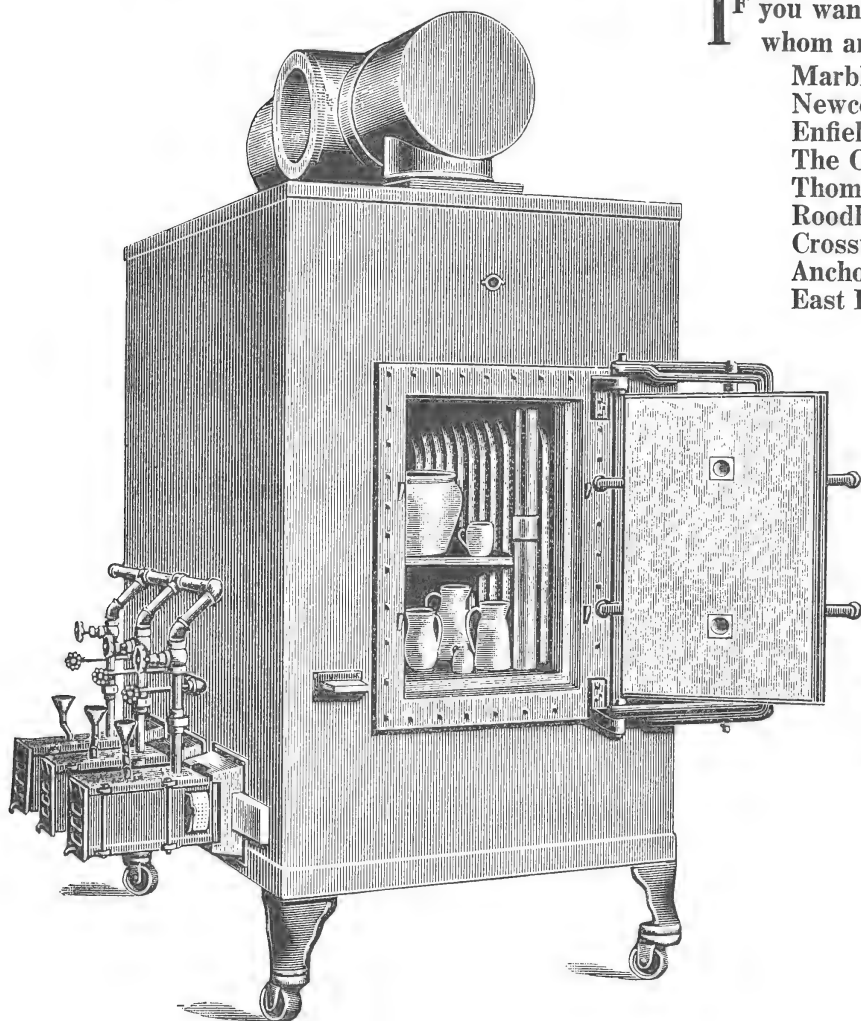
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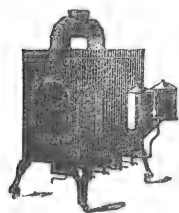
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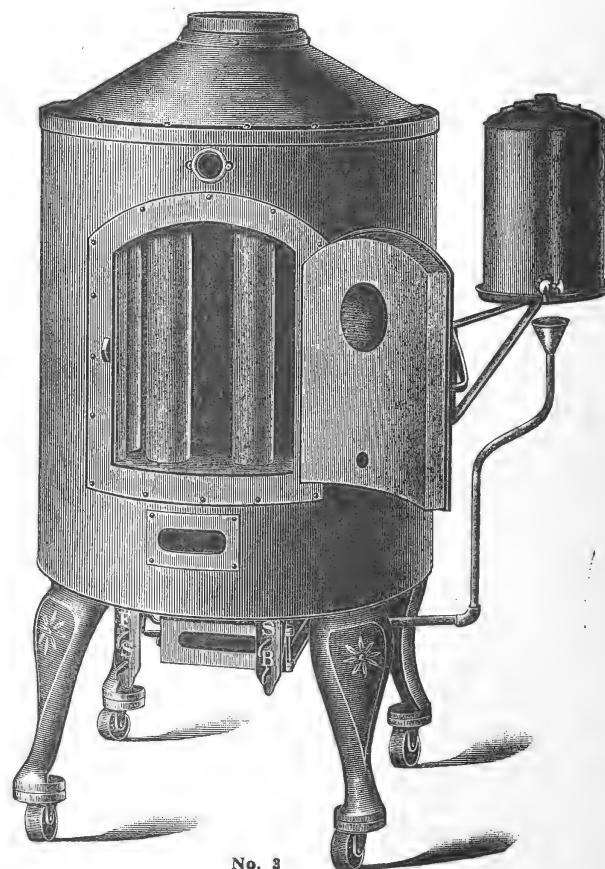


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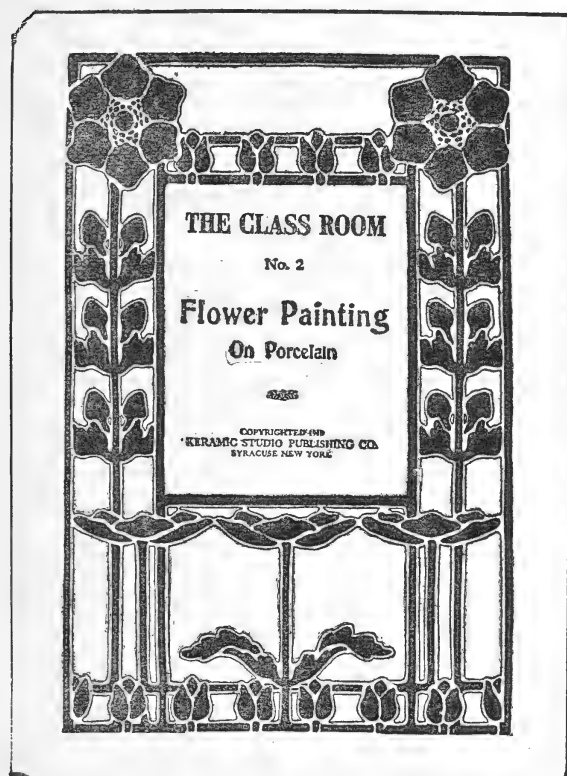
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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.

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LITTLE THINGS TO MAKE IN CHINA AND POTTERY—LEAH RODMAN TUBBY

JANUARY 1919
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KERAMIC STUDIO

Vol. XX, No. 9.

SYRACUSE, NEW YORK

January 1919



THE METROPOLITAN MUSEUM of New York has established a department under the supervision of Mr. Richard F. Bach to make available all the resources of the museum for the advantage of industrial arts manufacturers. This step is the result of a belief, which is quite general in art circles, that the era of progress

which the war will certainly usher into the world will see an exceptional development in the various industrial arts branches, and the chief agency for assistance to both manufacturers and craftsmen must be the Magazine press and trade press.

Mr. Richard F. Bach of Columbia University was formerly the editor of Good Furniture Magazine and his knowledge of the design problem as related to the requirements of manufacture will make his assistance invaluable to all designers and producers engaged in any way in the making or selling of furniture, fabrics, pottery, metal work, woodwork, jewelry, laces, etc., and they may rest assured that there are no treasures in the Morgan and other collections to which they cannot have immediate access in terms of their own particular problems and requirements.

Keramic Studio intends to take advantage of this liberal offer and our editor has been in New York this month to make arrangements with Mr. Bach and to select a number of objects which will be photographed for reproduction in our Magazine. Our idea is not to give photographs of pottery alone, but of all kinds of craftwork. We will not confine ourselves to pottery and china, although this will remain our main field. We want these good old designs to be an inspiration, nothing else, so that craftsmen will learn to take from any craft work a motif which pleases them and to transform it, to apply it intelligently to their own work.

There will be in a series of such illustrations an endless source of suggestions for designers having a little originality, for any idea or motif may be treated in a number of different ways and it is in this application in accordance with the laws of design that the artist will show real creative talent.

It is our hope that from now on Ceramic Studio, which has well withstood the storm of the war, will see its field broadened and extended. We hope also to be soon able to have regular design competitions and the Museum illustrations which we will give will undoubtedly furnish a number of good subjects for these competitions.

✕ ✕

We notice with satisfaction that among the subscriptions received lately there are a number of renewals from people who had discontinued since 1914, 1915, 1916. It really seems that the tide has turned. The change will not be very marked at first, but the movement will before very long gain momentum. Inside of a very few years we may very well be in the midst of the greatest art development that this country has ever had.

Mr. Albert Heckman, who is both studying and teaching at Columbia College, has promised Ceramic Studio some new material, both for decoration of china and for other crafts. Like the rest of us, he has been pre-occupied with other problems, but the approach of peace will find a renewal of interest all along the line.

✕ ✕

With the scarcity of household help, housekeepers are interesting themselves in all sorts of innovations for simplifying work. Glass cooking and baking dishes in which things can be served directly on the table are becoming greatly in demand. Though still quite expensive to purchase, they have great lasting qualities and would lend themselves easily to decoration. White oilcloth, table mats, etc., with crocheted or embroidered edges are greatly used, decorated in unfired enamels to correspond with the china. These can be wiped with a damp cloth and are ready for immediate use.

✕ ✕

It has just been the privilege of the editor to spend a few days at Ramanessin Farm, the home of Sara Safford McCampbell, one of our former prominent china decorators. Mrs. McCampbell has developed for herself individual designs in clothes, which are simple to make in these days of shortage of dressmakers, and have the added beauty and interest of simple hand embroidered borders that give the touch of character and distinction which belongs to the work of an artist. We are hoping, before long, to have an illustrated article on this work, which will certainly be an inspiration to our womankind.

✕ ✕

LITTLE THINGS TO MAKE (Color Supplement)

First Prize in Competition.

Leah Rodman Tubby

SMALL Satsuma or Belleek vase, upper left hand corner—Outline, Black, Lavender or Lavender enamel. Dots in center, Orange No. 3 enamel. The green is 2 Meadow Green and 1 Blue Green enamel. The dark green is 2 Light Blue and 1 Grass Green enamel.

Salt Shaker in light blue—Oil the blue and dust with 3 Grey Blue and 1/2 Water Blue. Oil the green and dust with Florentine Green. Paint the red with Yellow Red.

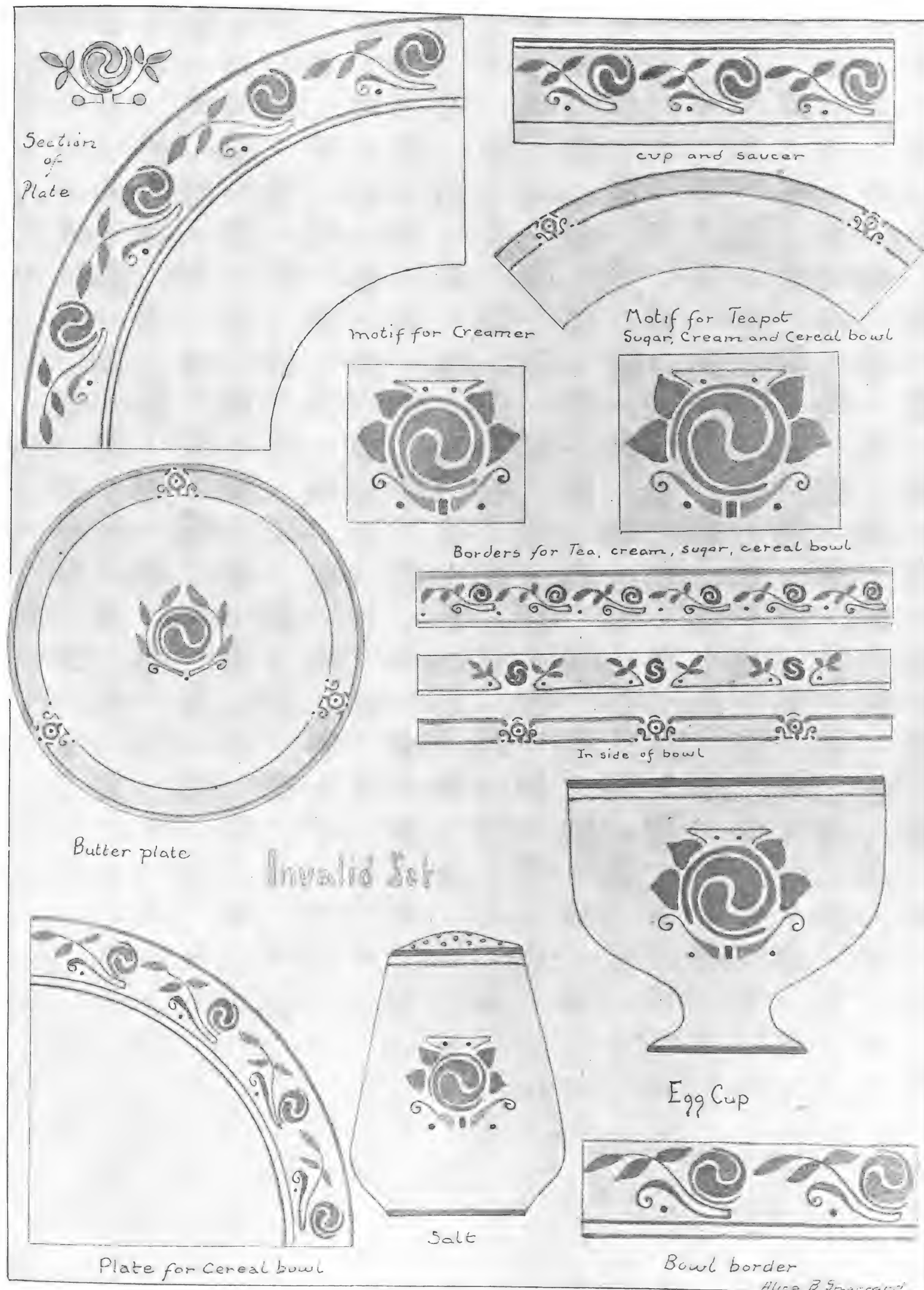
Satsuma vase in dark blue—Outline with Black. Flowers are oiled and dusted with Grey Blue and a little Mode. Stems are dusted with Water Lily Green. Centers of flowers are painted with Yellow Red and a little Yellow Brown. For second fire oil background and dust with Water Blue.

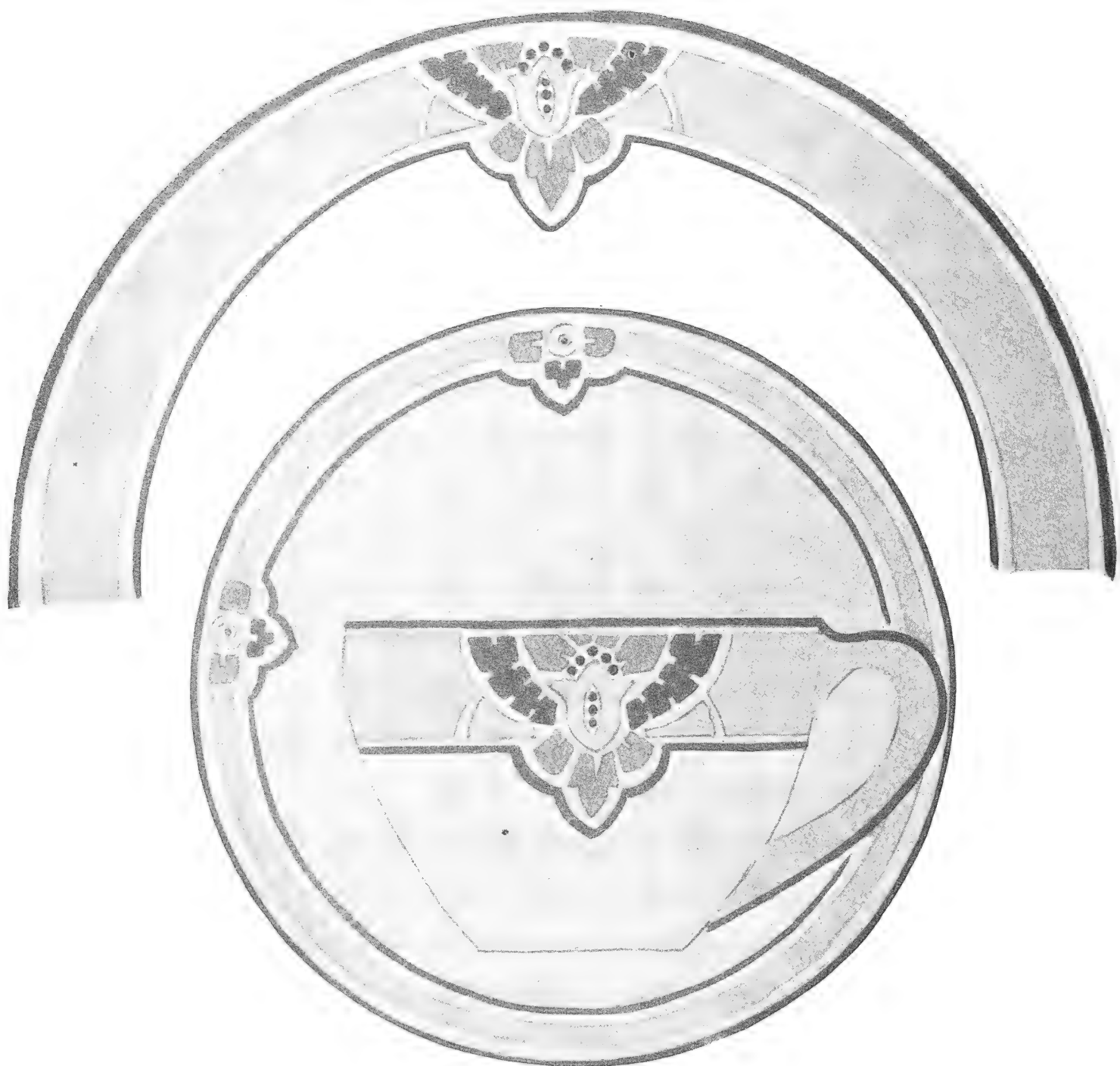
Bowl at top of page—Red spaces are oiled and dusted with Coffee Brown and a little Yellow Red. Black is painted in. Blue is dusted with 2 parts Grey Blue, 1/2 part Copenhagen Blue.

Flower vase to be done in enamels—Red is Pompeian Red, blue is Cadet blue enamel. Yellow is Jonquil Yellow. Leaves are Blue Green enamel for the dark and Florentine No. 2 for the light.

(Continued on page 143)

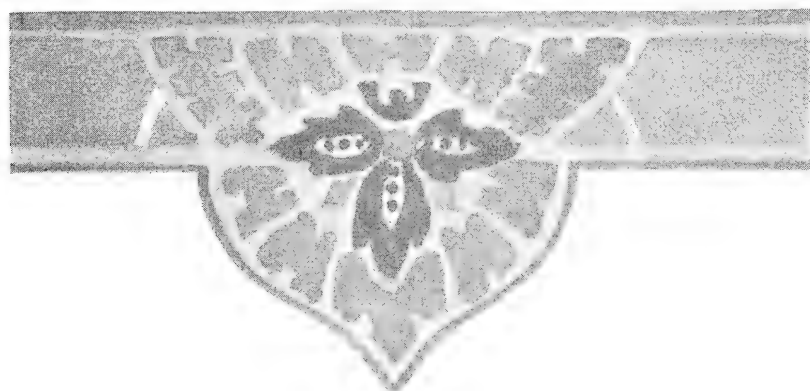






PLATE, CUP AND SAUCER—MRS. ROBERT D. HAIRE

BELLEEK, Sedji, or Satsuma. Wide bands, warm Gray E; narrow bands, rich Dark Blue; leaves, Sage Green; fern leaf, rich Dark Blue; flowers, soft but rich Yellow; dots, Yellow Red enamels without outline.



SUGAR AND CREAMER (Page 141)

May E. Reynolds Judson

FIRST Fire: Outline in ink that fires in, then dust light spaces where indicated with Copenhagen Blue, and just a little Violet mixed with it. Paint flowers in Rose and American Beauty for the pink flower, Banding Blue and Violet for blueish flower, and Violet and a touch of Crimson Purple for the violet flower. Leaves in Brown Green, Dark Green, Moss Green, and Empire Green. Lay in the Roman Gold in places indicated, also in band on cover of sugar bowl. Green Gold is also very good.

Second Fire: Dust in Lavender Glaze for the tint on sugar and creamer, strengthen the black spaces with either Best Black paint, or the ink that fires in. If necessary dust over the blue spaces with the same mixture as used in first fire, Copenhagen Blue and Violet, retouch the flowers again if desired, and strengthen the gold.



PLATE DESIGN—EDITH ALMA ROSS

THIS design is intended for a beginner with some experience and is appropriate for a salad plate.

The design will be effective on a soft green tint with only gold for the border, and as the bands are not continuous, it will be found very easy of execution.

It may be also painted in colors—monochrome in several shades of green, or soft pinks.

This design is also useful for other purposes. Enlarge it and use one unit to applique on a quilt, or use in a border on two ends of a cushion in applique either in velvet or

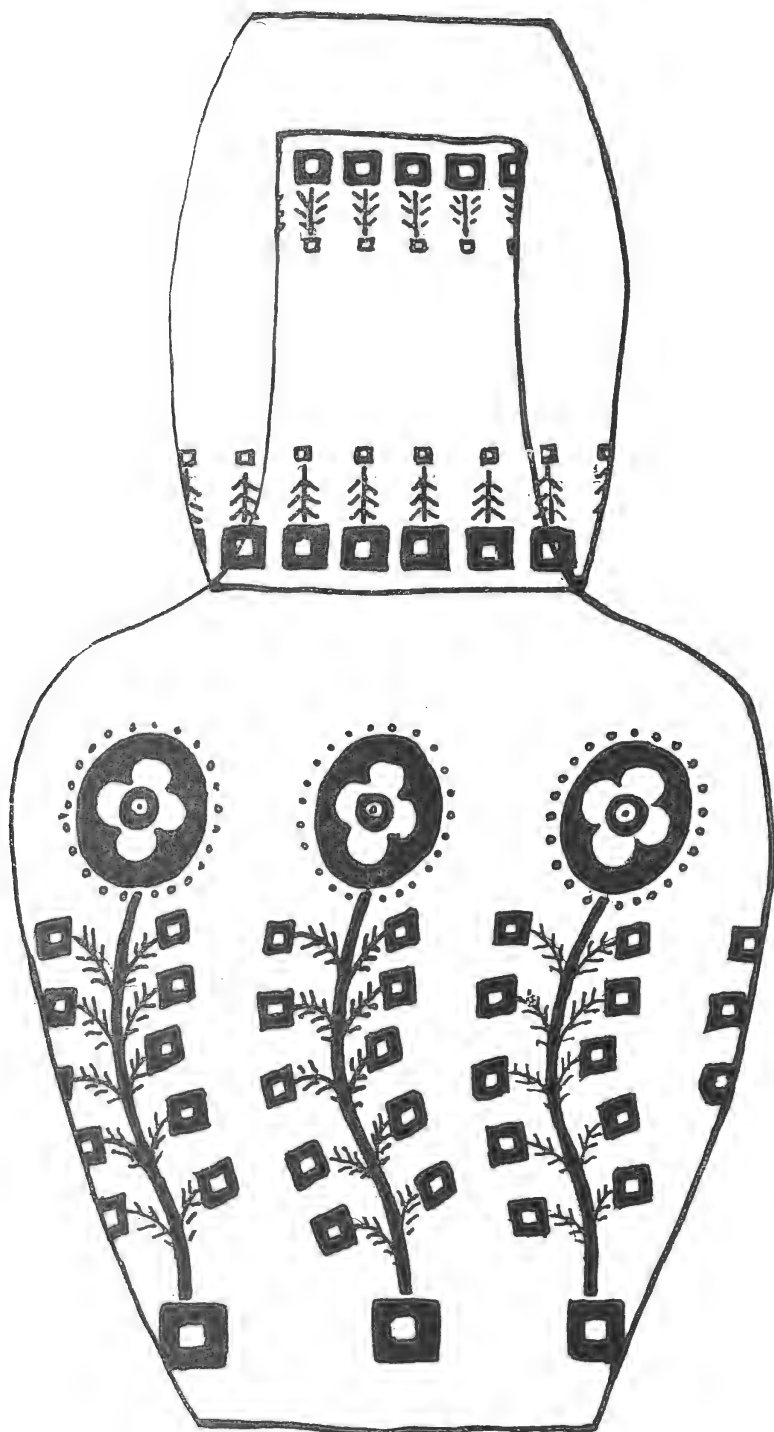
satin or leather.

The design may be used for a breakfast set for out of doors on the veranda. In this case, blues will be good, with the same design stencilled on the linen cloth and tray used for holding some of the china.

One unit can be used as a motif to combine in a border to stencil curtains. It will also be found useful for embroidery on dresses. In the latter case, simply outline the design after it has been enlarged and fill in the background with a loose darning stitch.

DESIGNS FOR GLASS BY VENITA JOHNSON

Second Prize in Competition.

Treatment by D. M. Campana

1—WATER BOTTLE, FLOWER MOTIF

NO. 1—Water Bottle—For square dots use white enamel for glass, mixed with only $\frac{1}{4}$ Banding Blue. For stems use Roman Gold for glass. The dark oval part of the roses is painted in rich Maroon lustre, leaving the central flower plain white.

No. 2—Bowl—Apply on the inside of the glass an all-over coating of Golden Amber and dry at once. The design is applied on the outside of the bowl in Black color mixed with a trifle of white enamel for glass. Second fire, outline with gold and have gold edge.

No. 3—Apply all this design in white enamel for glass, fire, and afterward paint over with varied colors to suit yourself.

No. 4—This design can be made up all in gold and outlined in Black.

No. 5—Apply all dark parts in Ruby lustre for glass. On the inside use all over Iridescent lustre for Glass. Outline design in gold (second fire).

No. 9—For a variety use cold colors not to be fired, Olive Green, with Brown outlines.

No. 7—Apply all dark parts of bird in Black for glass, all ornaments in white enamel mixed with Peacock Green.

No. 8—Glass Fish Bowl—Peacock feather suggestions. All dark color is applied in Dark Blue lustre for glass, the center light spots in Orange lustre for glass.

No. 9—The design is applied in transparent Orange on the outside and Campana's Golden Amber on the inside.

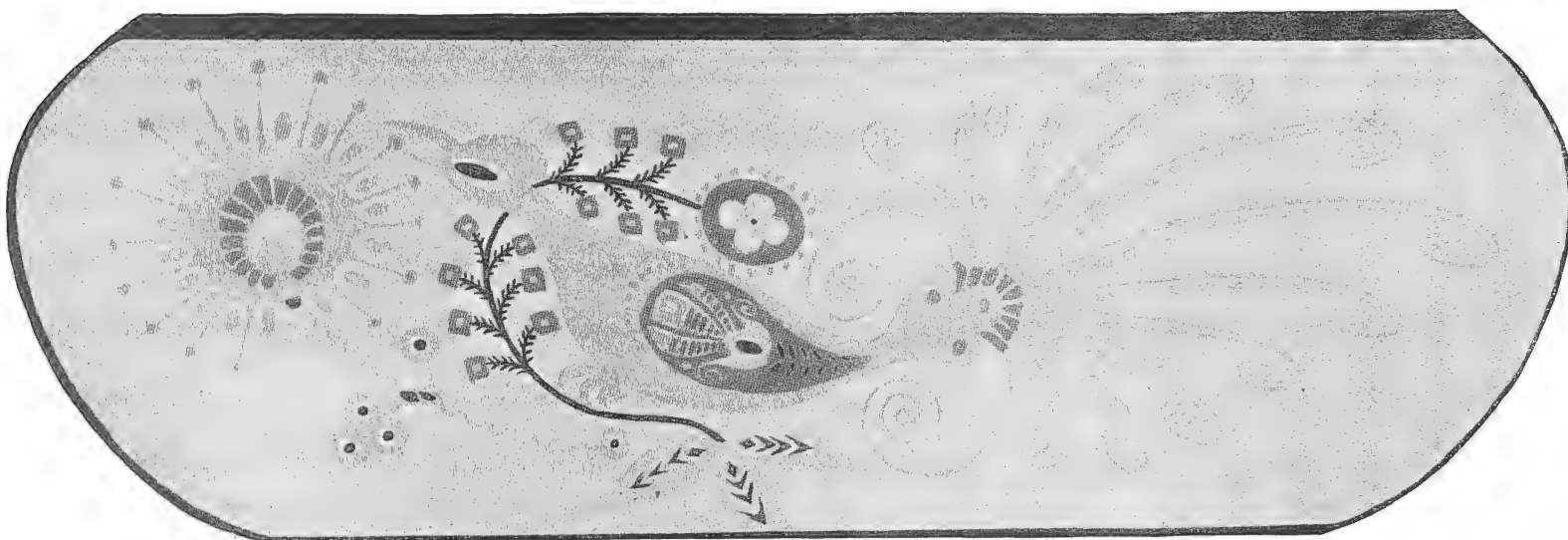


GIFT CUP AND SAUCER (Page 134)

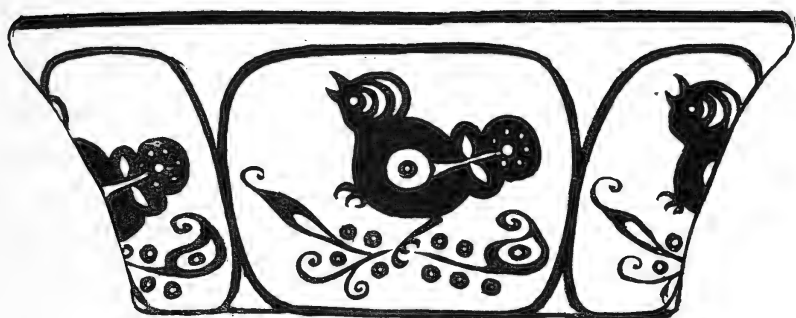
Arthur L. Beverly.

FIRST FIRE—Trace design carefully in India ink. Tint entire Cup and Saucer with Steel Blue lustre; wipe out white parts of design and panels for roses.

Second Fire—Paint in rose panels in Pinks and Greens using touches of Albert Yellow and Yellow Red for bits of orange. If the white parts of design come out crisp and finished looking they may be left the white of the china or a white or green gold may be substituted.



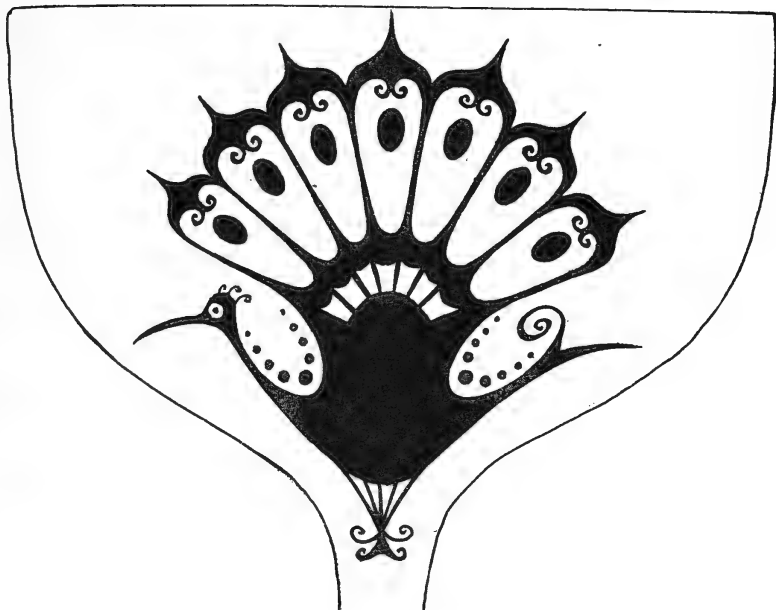
2—BOWL, BIRD MOTIF



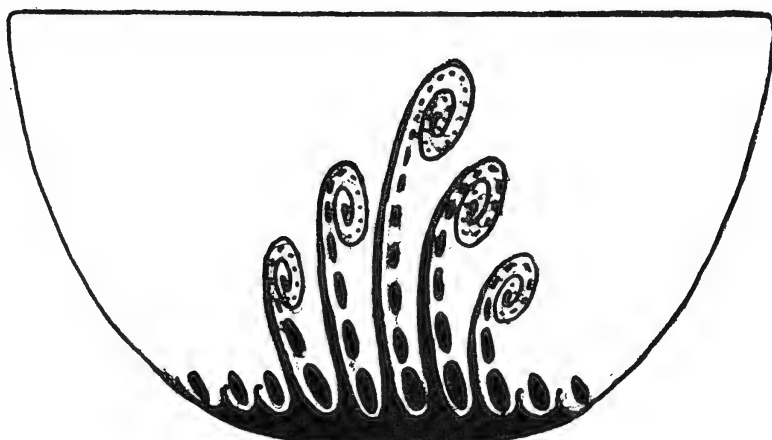
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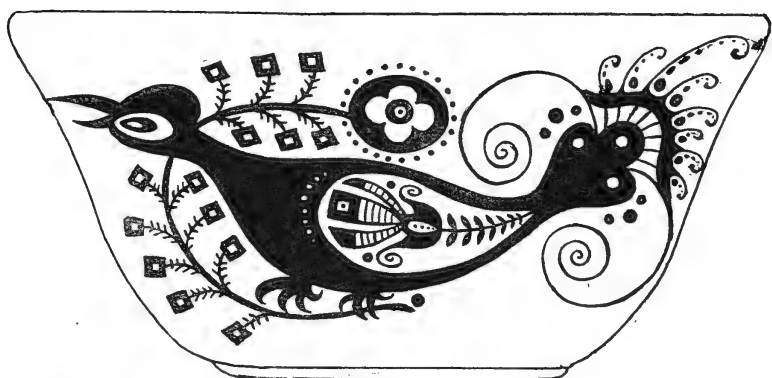
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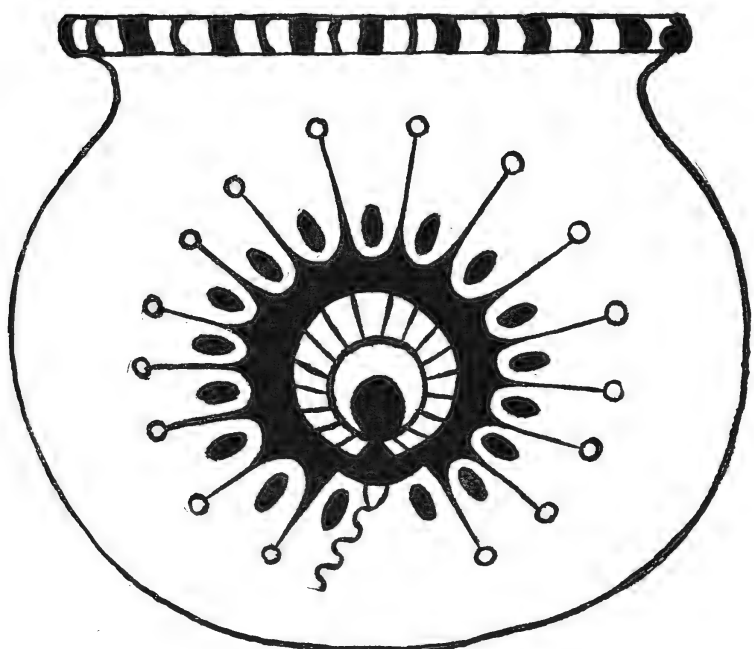
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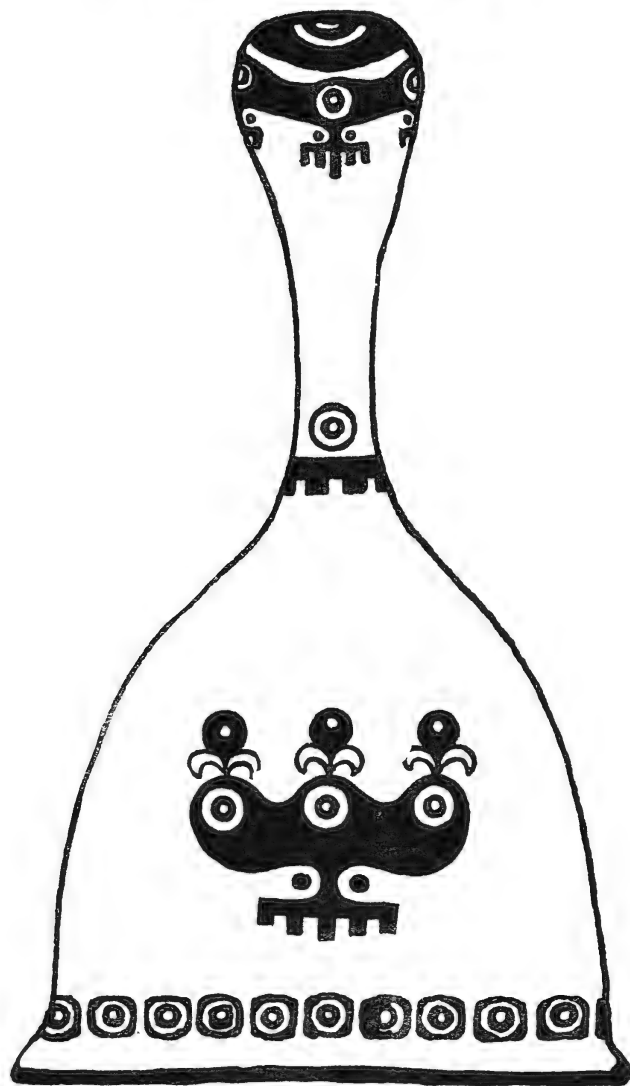
No. 6



No. 7



No. 8



No. 9



SATSUMA TEA SET—BEATRICE MATTHAEI

Design in Purple, Orange and Black



GIFT CUP AND SAUCER—ARTHUR L. BEVERLY

(Treatment page 132)

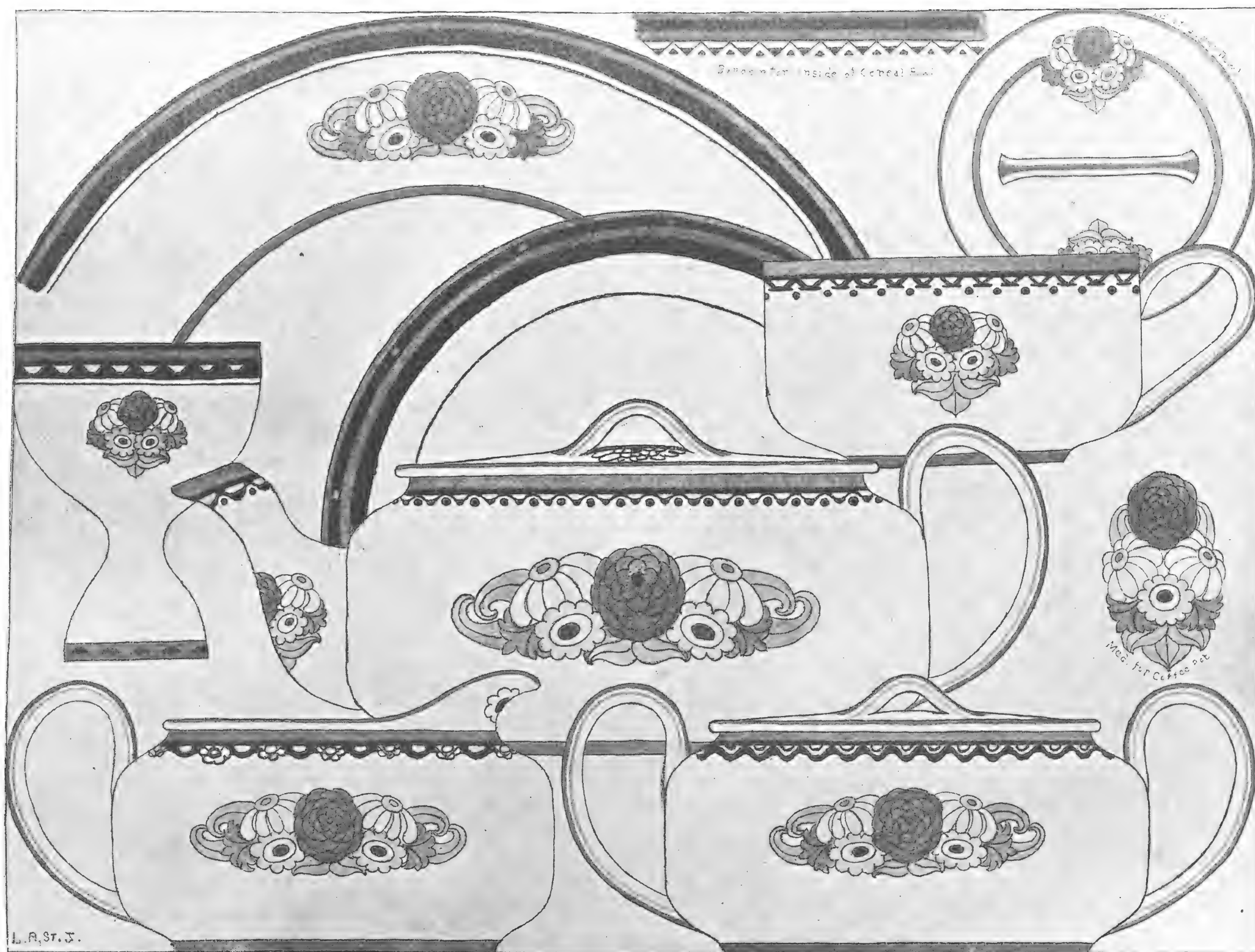


BOOK END TILE—HENRIETTA BARCLAY PAIST

THESE designs are intended to be applied to the ordinary soft glaze tile for fireplace, to be found in any tile factory or retail store. The following color schemes should be carried out in soft enamels.

Dust the tile with Neutral Yellow or Satsuma and fire. Trace design and outline with mineral Black. The large unit of tile should be laid with Turquoise Blue and Terra Cotta, with Black dots in heart of unit. The cluster of

layer dots forming other units is Terra Cotta with Turquoise Blue sepals. Leaves and stems should be two tones of Green enamel, strong enough to balance the brilliant units. The background behind the black dots (in large unit) may be Dull Orange. This completes a strong and well balanced color scheme, and the tile should be mounted in Mahogany or Black enamel wood.



INVALID'S SET OF HAEGER POTTERY, FLOWER GARDEN MOTIF—LOLA A. ST. JOHN

Flowers in bright colored enamels on either cream or green ground.

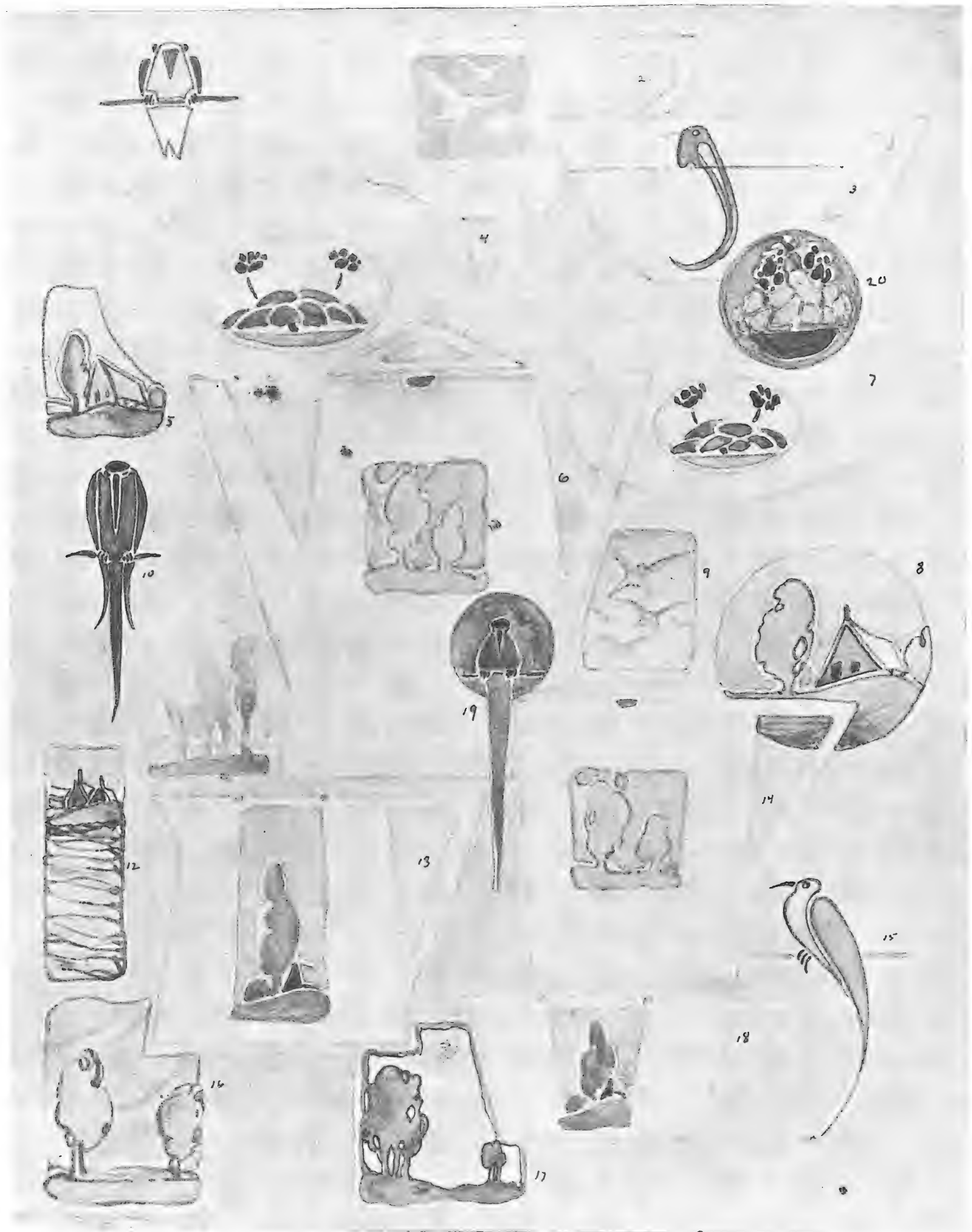


CHOCOLATE POT—ELISE W. HALL

PAINT the outline around flower and bud, the darkest tones in flower except circle, narrow band on lid and narrow lines on the pot with Black, let it stand a couple of hours and dust over it with Black the same as for dry dusting. Clean edges of spaces and clean off all other spaces. Oil dark stems, leaves and dark bands and dust with 2 parts Water Lily Green and $\frac{1}{2}$ part Water Green No. 2. Oil light leaves and dust with 2 parts Florentine Green and 1 part

Pearl Grey. Oil light stems and dark grey in flower and dust with Coffee Brown. Oil light tones and bud and dust with Yellow for Dusting. Paint circle in flower and tip of bud with Yellow Red and a little Yellow Brown. Oil lower part of pot and dust with 2 parts Pearl Grey, $\frac{1}{2}$ part Dark Grey and a very little Yellow Brown.

For second fire oil light background and dust with Pearl Grey and a little Albert Yellow.



PAGE OF MOTIFS—ESSIE FOLEY

No. 1—3 shades of grey green, orange beak.

No. 2—Medium blue outlines, light blue green sky on white.

No. 3—Brown outlines. Bird, light reddish brown, yellow eye and claws, blue wing and beak and touch of it on claws.

No. 4 and 7—Blue outline. Light brown dish, green leaves, brown green stems, flowers orange scarlet.

No. 5—Orange scarlet outlines, grey yellow trees and grass, blue house and grey roof.

No. 6 and 14—Design blue with darker outlines, pale green sky on white.

No. 8—Shades of grey, light salmon pink sky.

No. 9—Blue birds and outline on light salmon sky.

No. 10—Two shades of brown, orange wings.

No. 11—Light orange salmon, blue outlines. Light blue green sky.

No. 12—Greenish grey outlines, pale yellow sky and touches below bank and in water. Pale red houses, blue roofs, grey green bank.

No. 13 and 18—Blue outline, pale yellow sky, red house, blue roof, green trees and grass.

No. 15—Dark Grey outlines greyed blue, green back, pink lavender breast, yellow eye, blue stick.

No. 16—Orange outlines, pale salmon sky, pale yellow trees and grass.

No. 17—Pale yellow brown design, brown outlines, pale green touches in sky.

No. 19—Three shades red orange bird on deep blue ground, black eyes, beak, etc.

No. 20—Orange scarlet flowers, green leaves, brown bowl on rich blue.

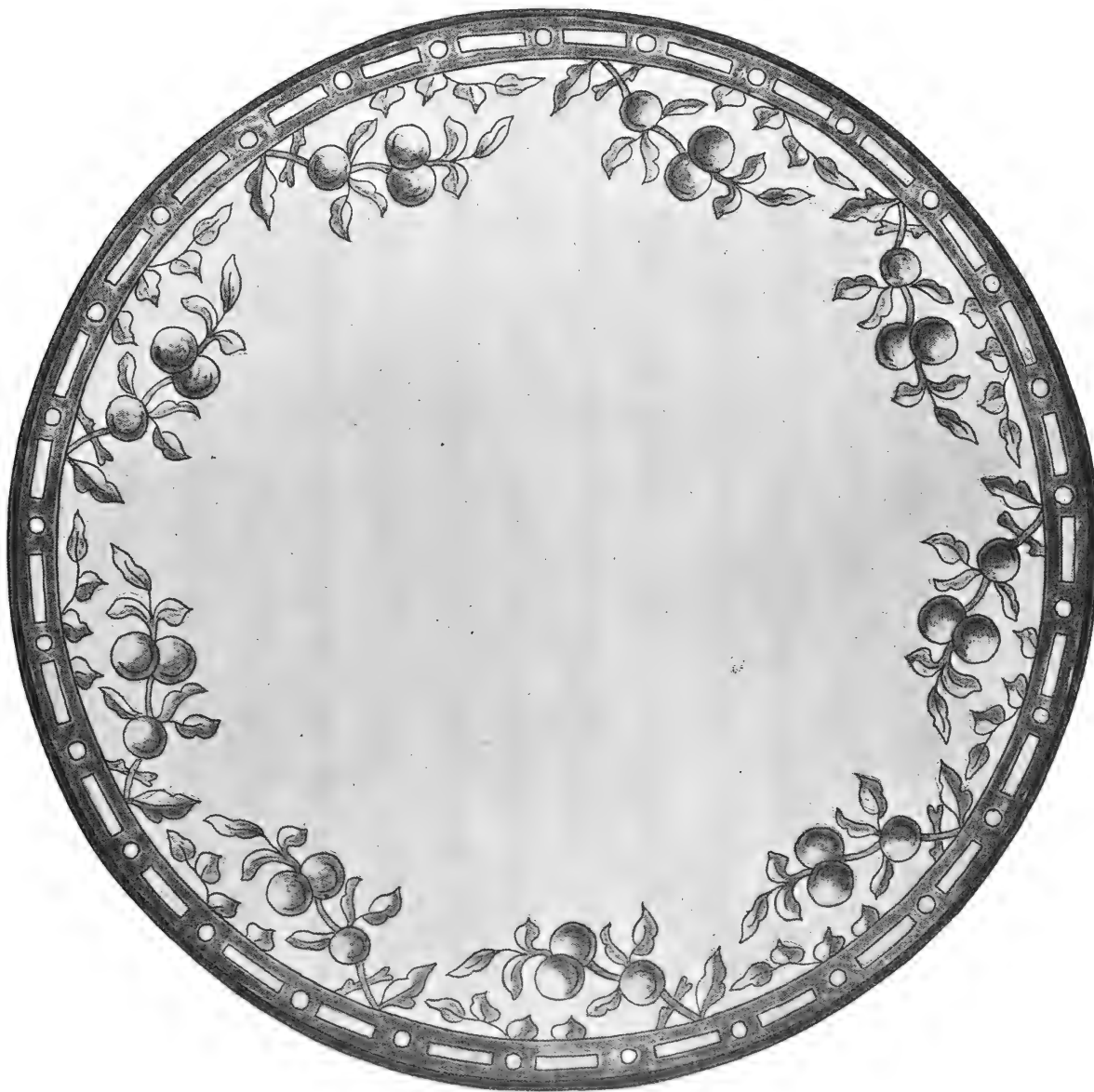


INVALID SET (Pages 128-129)

Alice B. Sharrard.

ON celadon green or Sedji ware in Air Blue or Royal Blue and Green with Red Violet enamels. One fire. Or painted on Haviland china in Turquoise, Light Green and Ruby Purple. Narrow bands, dots and lower figure in motif are of Red Violet or Ruby Purple.

Two designs are given for plates, cups and saucers, a choice can be made between the two.



DESIGN FOR FRUIT PLATE

OUTLINE with Black, paint light part of leaves and fruit and the circle and light space in band with a very thin wash of Deep Blue Green and a little Turquoise Blue or Sea Green. Paint the remainder of the design with

Banding Blue. Dark Blue and Copenhagen Blue and a little Black. For the second fire, if the Dark Blue is not dark enough go over it again with same mixture as in first fire.

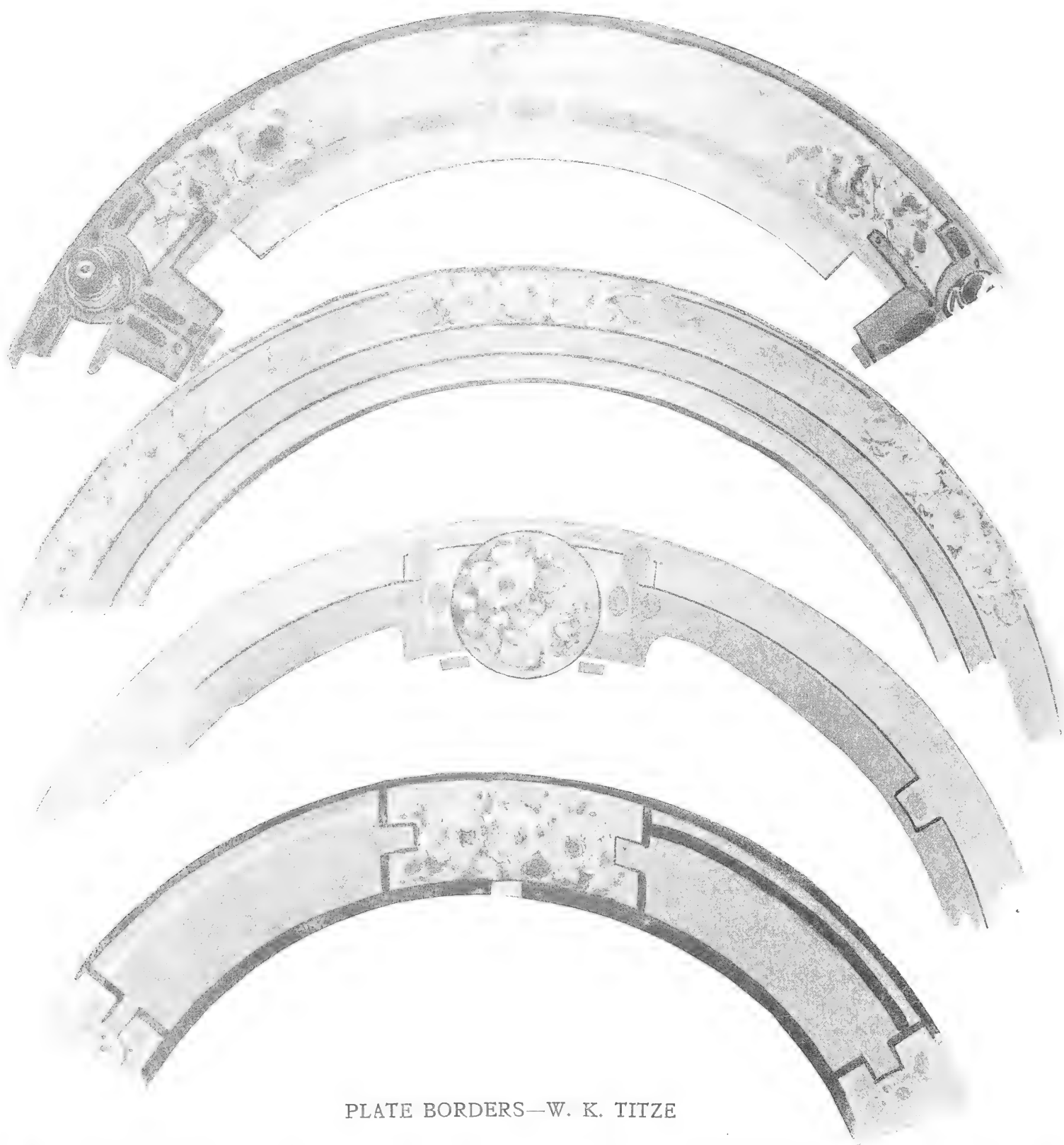


PLATE BORDERS—W. K. TITZE

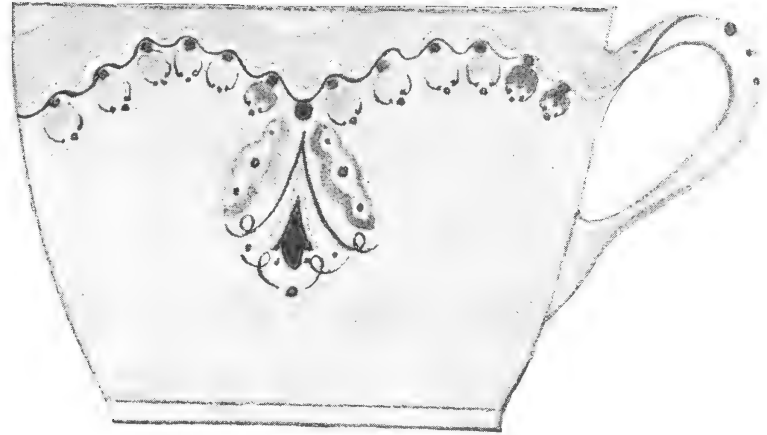
NO. 1—Oil band and space back of design and dust with Dove Grey and a little Water Lily Green. The light band is oiled and dusted with Deep Ivory. Outline of rose and all dark lines and spaces except dots and rose are Roman Gold. Rose is painted with Albert Yellow and dots with Yellow Red. Realistic roses are painted with Albert Yellow, shaded with Brown Green. Centers are Yellow Brown. Leaves are Shading Green and Copenhagen Blue for dark tones, and Apple Green and a little of the dark mixtures for the light leaves. Background is Albert Yellow and Violet with Copenhagen Blue for shadow leaves.

No. 2—Dark grey band is oiled and dusted with 3 parts Pearl Grey and 1 part Water Blue. Inner dark line is painted with Yellow Brown and a little Dark Grey. Other dark lines are Black. Roses are painted with a delicate wash of Rose and shaded with same, using it heavier for the different tones. Leaves are Apple Green, Yellow Green, Brown Green. Dark touches are Brown Green and Black.

Background Albert Yellow with a little Dark Grey. Shadow leaves are Violet and Dark Grey.

No. 3—The lighter grey space is oiled and dusted with 3 parts Cameo and $\frac{1}{2}$ part Mode, the darker grey space is oiled and dusted with Yellow for Dusting. Dark lines are Black. Conventional leaves and all lines of the same tone are White Gold or Silver. Realistic flowers are painted same as in plate No. 2

No. 4—Second dark band from edge of plate is Black. This can be used or omitted as desired. If used, continue it around the plate. Remainder of dark design is Roman Gold. Flowers are painted the same as in plate No. 2. Dark leaves are Yellow Green and a little Brown Green. Light leaves are Violet and a little Rose. Darkest touches are Blood Red and Dark Brown. Background same mixture as light leaves, using it very light at the top and darker at the bottom. Panel between rose panels Violet, a little Albert Yellow and a little Rose.



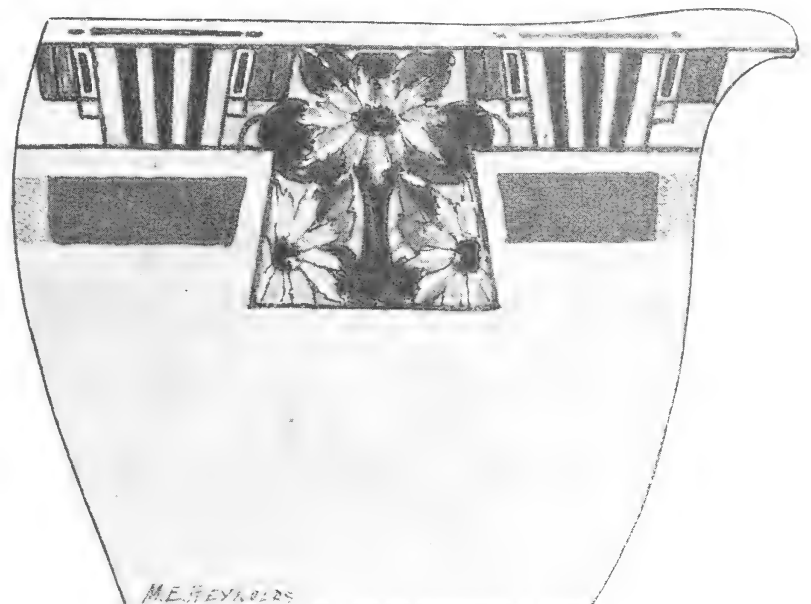
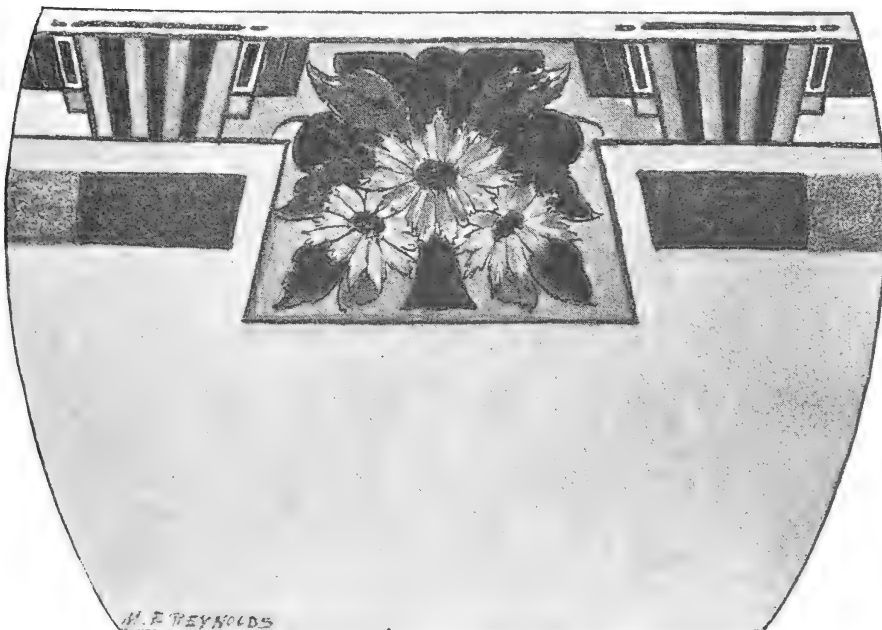
of the syrup pitcher to be left plain, the top edge of the cover to have the decoration such as is used on the bottom of the sugar bowl. Use a medallion on the opposites of the top. The egg cup to be decorated very much like the tea cup.

INVALID'S SET

Mabel Sibley Jones

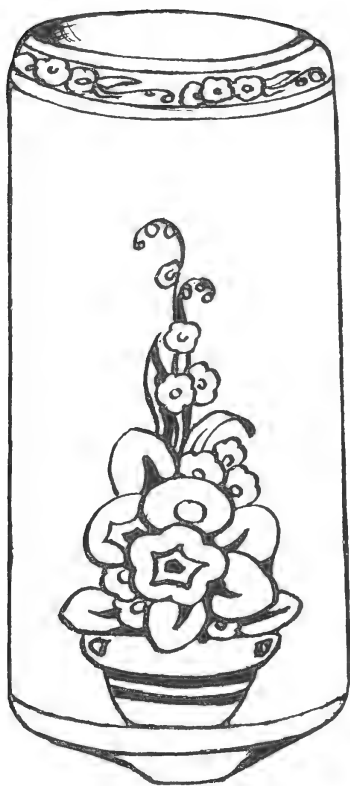
TO be applied to hard glaze china and especially adapted to the Ranson Haviland ware. Use Warren O'Hara's hard enamels, applying thinly. All the darkest tones are Light Violet, the medium tone is Moss Green, the lightest tone is Yellow No. 2.

An invalid set should include a teapot, cream pitcher, sugar bowl, plate, cup and saucer, hot cake plate, oatmeal dish and egg cup. The hot cake plate generally has a small pitcher on the plate cover. Decorate the rim of the plate as we have the service plate, the top of the syrup pitcher to be similar to the top of the cream pitcher, the bottom



KERAMIC STUDIO

VASE

Laura Payne Hannan

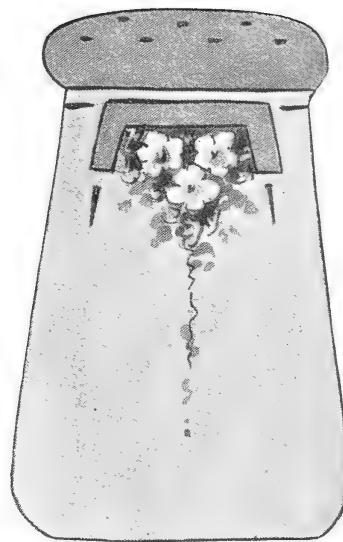
DESIGN FOR VASE
LAURA PAYNE HANNAN

TWO of the large flowers are Cadet Blue and the remaining one is Celtic Green. Centers are Citron Yellow, small flowers are Warmest Pink. Leaves and stems are Florentine No. 2. Jar is gold with Black bands. Bands and top and bottom are gold.

FORGET-ME-NOT SALT

Dorris Dawn Mills

CONVENTIONAL design and top, Gold, outlined in Black. Background, Albert Yellow. Flowers, Deep Blue Green with Violet in the shadow ones. Leaves, Albert Yellow, Apple Green, Shading Green and Brown Green. Shadow leaves, Blood Red and Deep Blue Green.

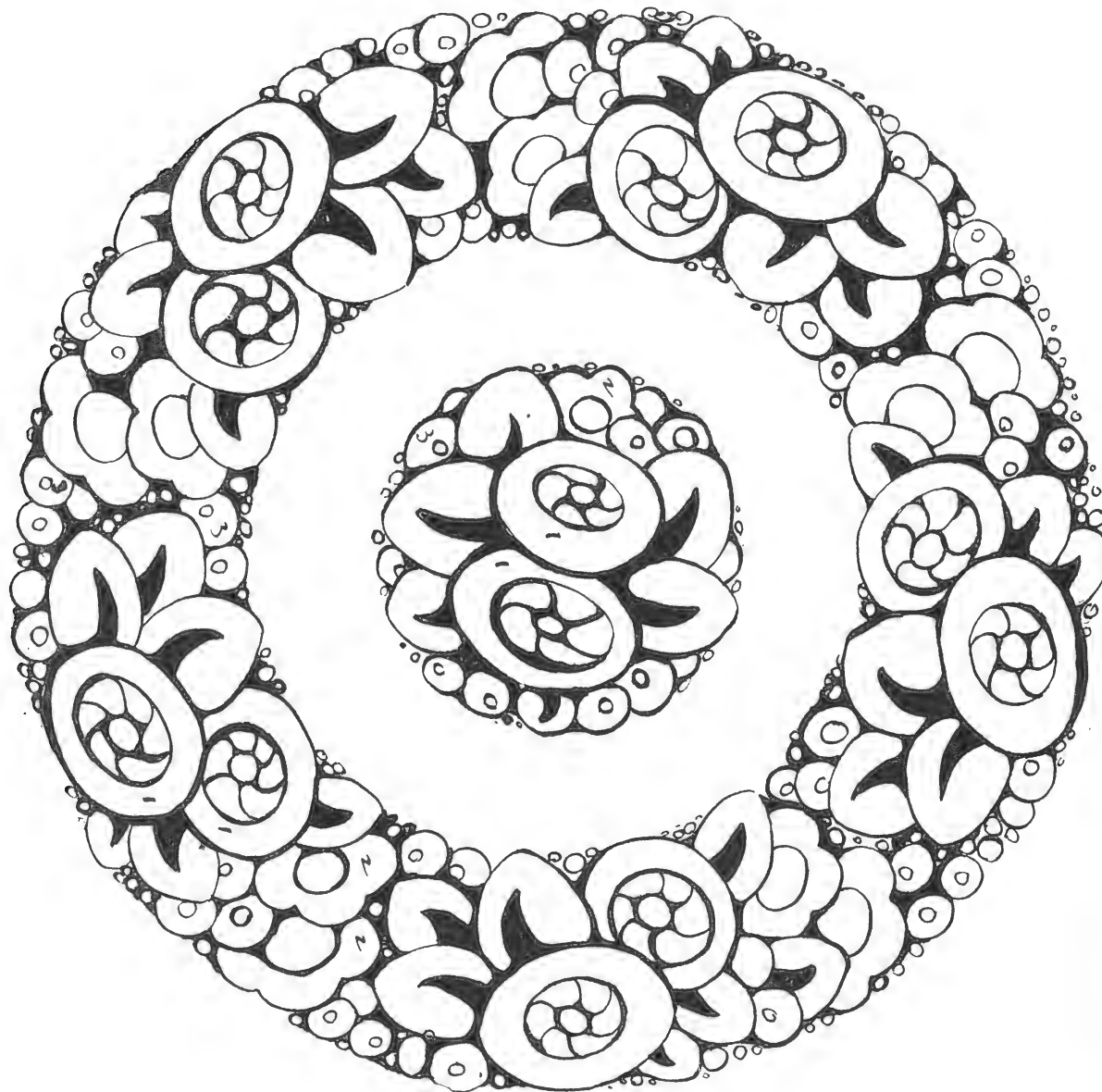


FORGET-ME-NOT SALT
DORRIS DAWN MILLS

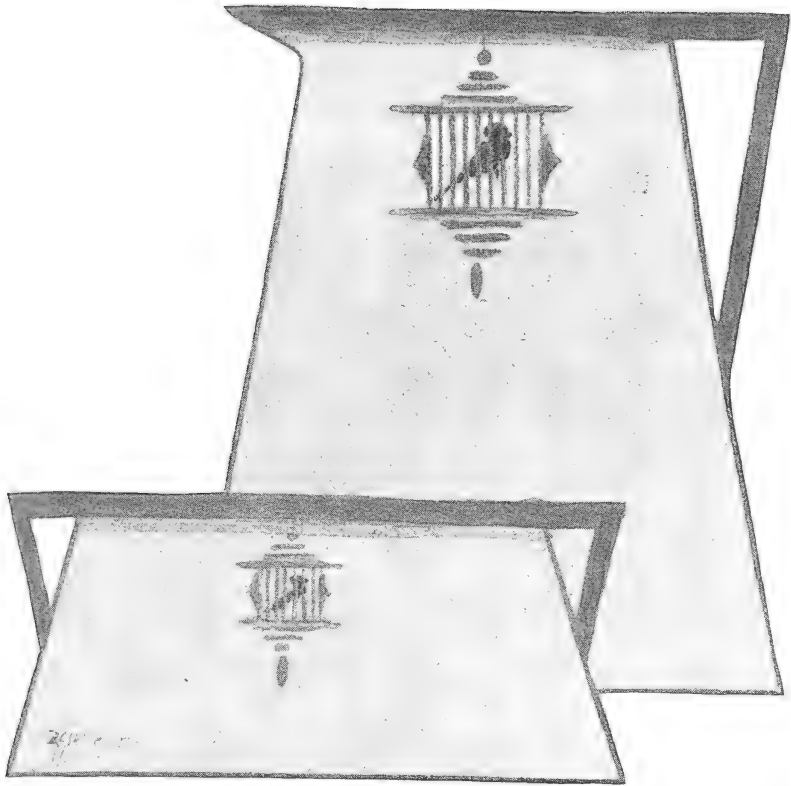
SATSUMA BOX

Laura Payne Hannan

OUTSIDE of large flowers Chinese Blue enamel. Centers Orange No. 3 and remainder of flowers 1 part Citron and 3 White. Small round flowers are Warmest Pink with Mulberry centers. Remaining flowers are Celtic Green with Yellow centers. The black background is Black enamel.



DESIGN FOR LARGE SATSUMA BOX—LAURA PAYNE HANNAN



CREAMER AND SUGAR—ESSIE FOLEY

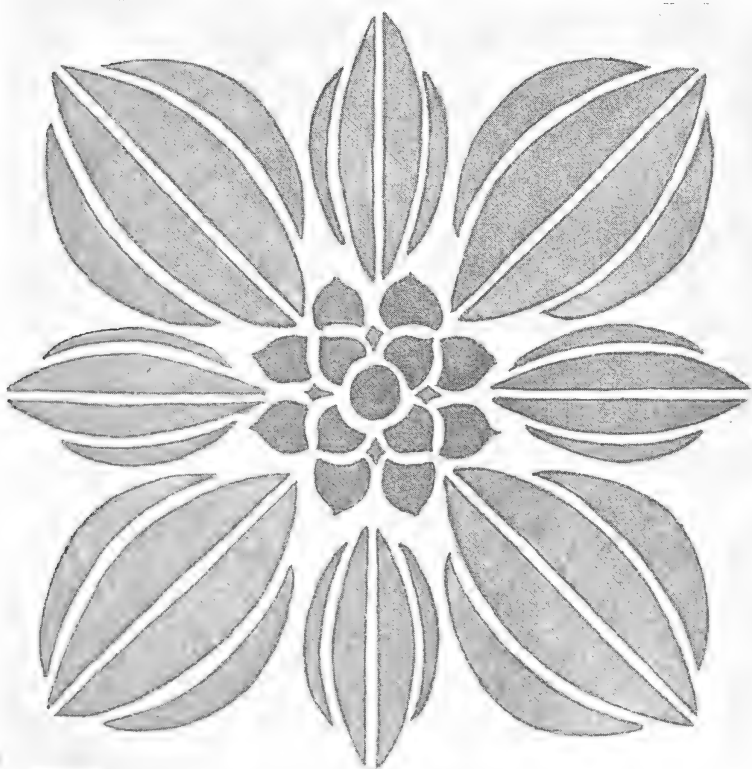
BEGINNERS' CORNER

JESSIE M. BARD - - - - - EDITOR
Williamsport, Pa.

CREAMER AND SUGAR

Design by Essie Foley.

OIL and dust the bird with 1 part Dark Blue for Dusting and 1 part Banding Blue. Oil the upper band, handles and same toned space on cage and dust with Grey Blue. Oil remainder of design and dust with Cameo and a very little Violet.



CAROLINE ROBERT BISHOP

LITTLE THINGS TO MAKE

(Continued from page 127)

Pepper shaker in lavender—Oil and dust green with Water Lily Green, lavender with Mode and yellow with one part Albert Yellow, 2 parts Ivory Glaze.

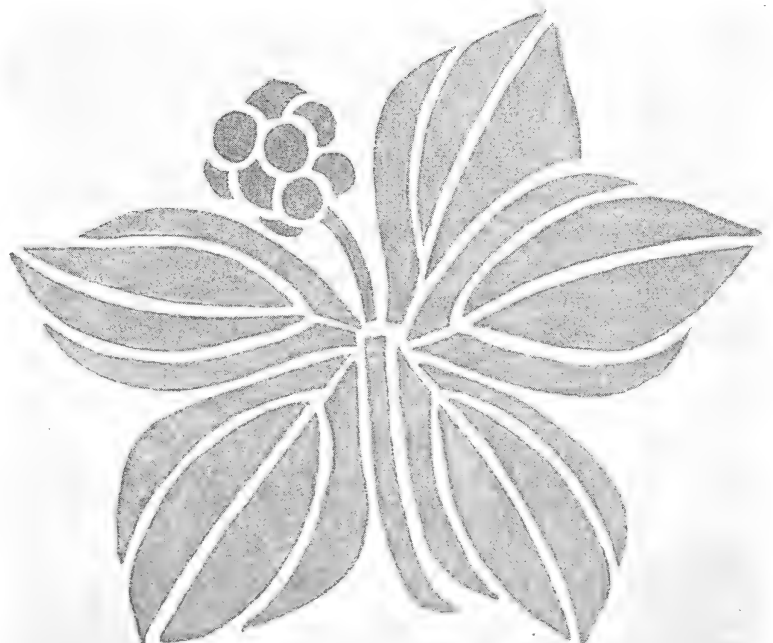
Footed salt dip—Colors same as in bowl.

Round box in enamels—Blue is Chinese Blue, red is Orange Red, green is Meadow Green.

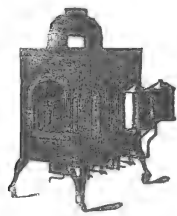
Bowl at bottom of page—For blue use Chinese Blue enamel, for yellow Orange No. 3, for green 2 parts Florentine No. 2 and 1 part Blue Green, for red 2 Mars Yellow and 1 Orange Red.



BUNCH BERRY—E. N. HARLAND



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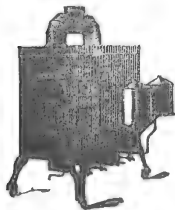
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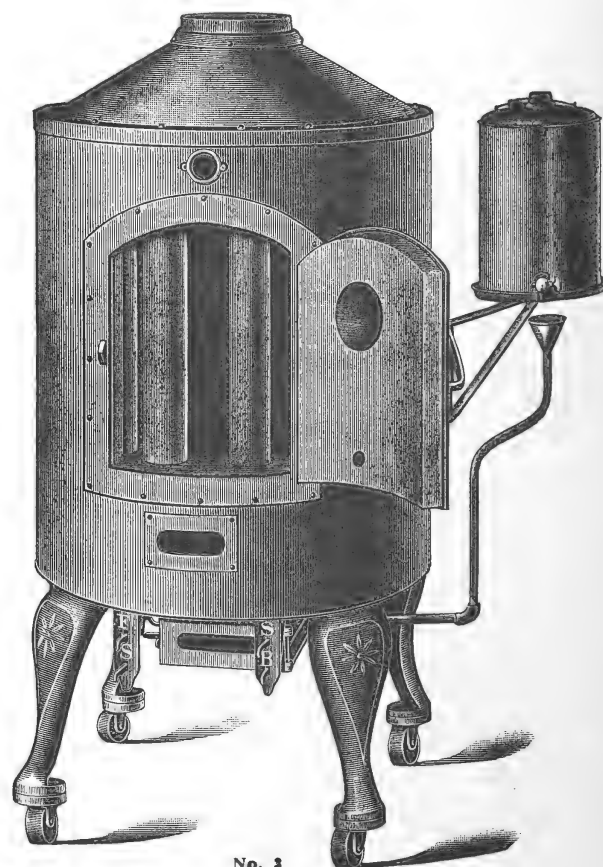


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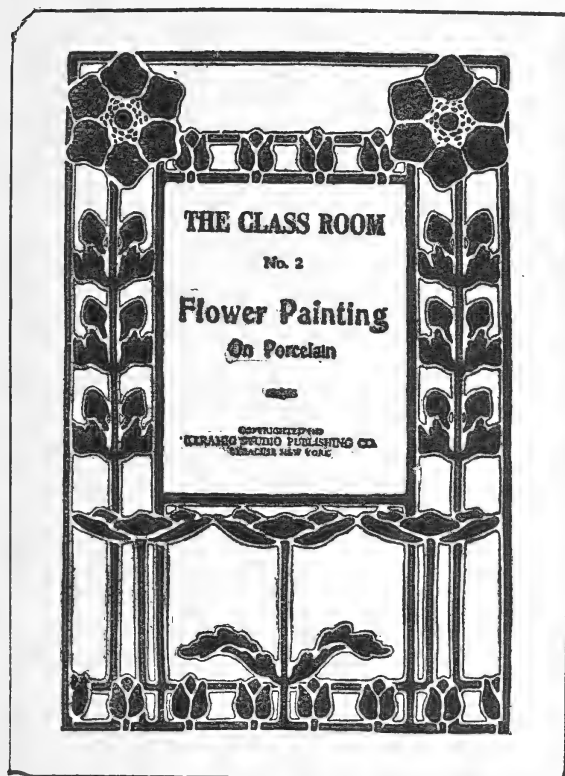
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EGYPTIAN BOWL—ARTHUR L. BEVERLY

FEBRUARY 1919
KERAMIC STUDIO

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SYRACUSE, N. Y.

KERAMIC STUDIO

Vol. XX, No. 10.

SYRACUSE, NEW YORK

February 1919



EGINNERS in the decoration of ceramics must not forget that we have a correspondence department and all questions in connection with the work will gladly be answered in the column devoted to that purpose. Ask as many questions as you wish and as often as you wish.

We are beginning to hear of arrivals of shipments of china for decoration, and we are looking forward to seeing many names of old subscribers return to our lists. We are receiving new names constantly and hope that each and every one will do all they can to help refill the ranks so that Ceramic Studio can return to its pre-war size and be able to carry out its many plans for the new and helpful features. We are arranging for several articles of design by Mr. Albert Heckman, not only applicable to ceramics but to other crafts. And we expect to begin in the March issue monthly competitions in design based on photographs of fine craftwork in the Metropolitan Museum. Other features are simply awaiting the return of our old friends to support the expense of an enlarged Ceramic Studio—so that we may have space enough for all we wish to do. Everything points to a great revival in all things pertaining to art and we are ambitious to make Ceramic Studio in every way equal to the occasion—leading the way, as it has for nearly nineteen years and giving a helping hand to all who are striving for higher ideals in ceramic decoration.

We would like to add instructive articles on crafts which are closely allied to ceramics, crafts which can be applied to the home and home-making. A dining room where the same or related motifs and color schemes are carried out in china, linen, hangings, wall decorations and furniture, would be a charming spot in which to live and enjoy one's friends, and if one could also trace the motif in the silver and metal work, tiles, etc., there would be an endless succession of delightful surprises and a satisfaction to be obtained in no other way than in the knowledge of a work of art complete in every detail. The trouble with many of our decorators is that they lack the fundamentals of art knowledge and technique, and so can not turn their hand to any line of crafts work that may appeal to them. Study the fundamentals, principles of design and drawing.

THE NEW YEAR

Henrietta Barclay Paist, Ass't Editor

NOW that the uncertainties and the abnormal demands of war are becoming a thing of the past, the year just begun should and does promise a revival of the sane, wholesome and aesthetic pursuits—on a small scale to be sure—but there are indications already that people are returning to the old pursuits and the demand has begun for constructive work along art lines.

The flood of money which was let loose during the holidays indicated a feeling of confidence as well as a sufficient supply of that commodity. A number of new registrants for the study of design denotes a revival of interest and of leisure for the prosecution of art work, and altogether 1919 promises returns for a period of diverted interests. There is always more of enthusiasm after a period of rest, and more of appreciation after a period of self-denial. If, as has been said, we have to sojourn in Hades awhile in order to appreciate Heaven, the world ought to be ready to usher in the new Jerusalem.

After the most stupendous struggle in all history, to conquer the material point of view, the world will appreciate more than ever before the things which cultivate and develop the spiritual life—and the conscious demand for the beautiful will be one of the evidences of this awakening during the period of reconstruction.

The world has emerged from the stage of theorizing to one of action. Principles are recognized and put into practice which have always been considered impractical. The world of Ideas and Ideals is seen to be the world of Cause, and only insofar as our ideals are right, will the world of Effect be harmonious.

To make the world safe for Democracy, Democracy must first be made both ideal and practicable, and if any one still thinks that Art and good citizenship are not of the same world and can be made to flourish separately, the lesson of the war is not yet learned. From now on the tune to which civilization must march is not a National, but an International air.

Art is not a highway or a mountain trail leading to a snowcapped summit. It is the sympathetic *nervous system* of the *social body*, which sensitizes and lifts it above the grosser demands of appetites and desires. It opens the eyes, warms the heart and imparts to the mind that point of view which will make the world not only safe but happy—and life worth living.

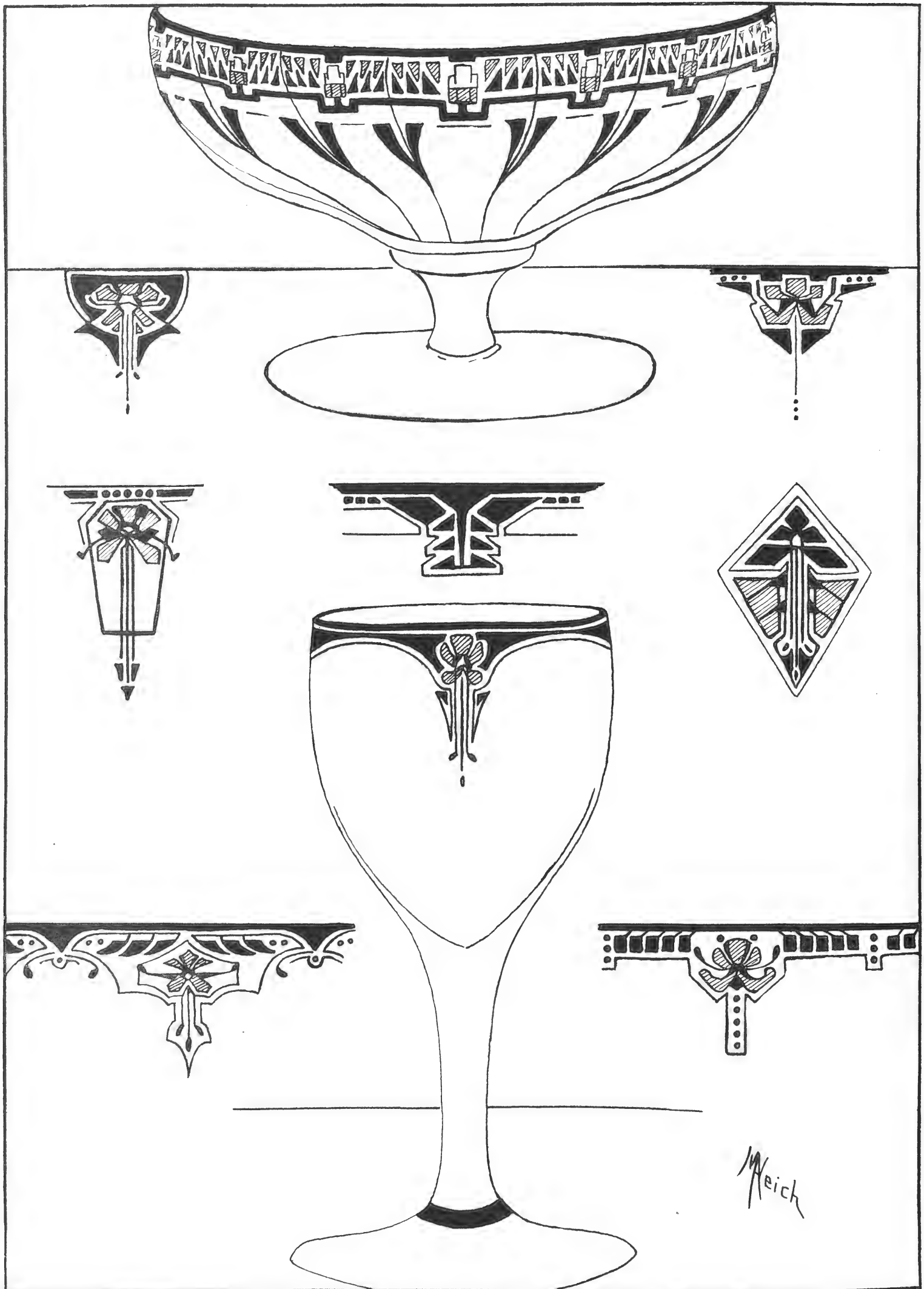
Then let us "paint and sing and carve," not only for "the joy of the working" but as a means to an end—and that end the elevation and refinement of the human race. Are the returns small? Is it not something to feel one's self a part of the "leaven" which is hid in the human "measure of meal" for the purpose of elevating the human point of view—the human ideals, which will make the words Brotherhood and Democracy something more than a name and a mockery?

ART NOTES

The New Year's Eve revel, inaugurated last year by the Minneapolis Institute of Art, was repeated this year with delightful success, and ushered in the new year in true festive spirit combined with real artistry.

During December, the Minneapolis Institute of Art housed an exhibit of unusual interest and merit from the Vose Galleries of Boston, to which people, released from the tension of war's demands, turned for relaxation and inspiration. The exhibit was representative of the best,

(Continued on page 156)



GLASS DESIGN, SENNA MOTIF—M. A. YEICH

(Treatment page 152)



BOOK END TILE, BIRD DESIGN—HENRIETTA BARCLAY PAIST

THIS tile can be treated in two tones, Satsuma and Black. The whole tile will first be dusted with Satsuma or Neutral Yellow and fired. The design is then traced and the background behind the design dusted with Black. This makes an effective treatment and a simple one, but if one desires to do the design in color a line will have

to be drawn outside of the design $\frac{1}{8}$ inch, to separate it from the outer rim of tile. The design can then be worked up in any color scheme desired, preferably in dull Blue, Old Pink, Green and Tan. The framing of these tiles gives occupation for our Grade and High School boys in the Manual Training Classes.



MISS CHARLOTTE KROLL

NEWARK SOCIETY EXHIBIT

THE members of the Newark Society, which has been giving annual exhibitions for nearly a dozen years, long ago acquired the technical skill that puts their work on a high plane, and in the present exhibition this technique is very much in evidence in the use of several mediums, particularly lustre and enamel, applied to glass as well as to pottery and china of diverse quality and texture.

Beginning with the humblest and lowliest of things, the exhibition shows what artistic use can be made of the ordinary yellow bowls that stand on every pantry shelf. There are several of these, the largest, such a bowl as our grandmothers used for mixing the ingredients of cake and pie, being the most striking. Miss Charlotte Kroll has decorated it with enamel, in a strong design of pink and green color, which harmonizes agreeably with the tint of the pottery. Another glorification of the lowly that deserves mention is a jam pot, which Miss Louise McDougall has decorated with medallions and encased in a raffia covering, so constructed as to form a frame for the medallions, while Miss A. D'Espies's smaller pottery bowls should not be overlooked.

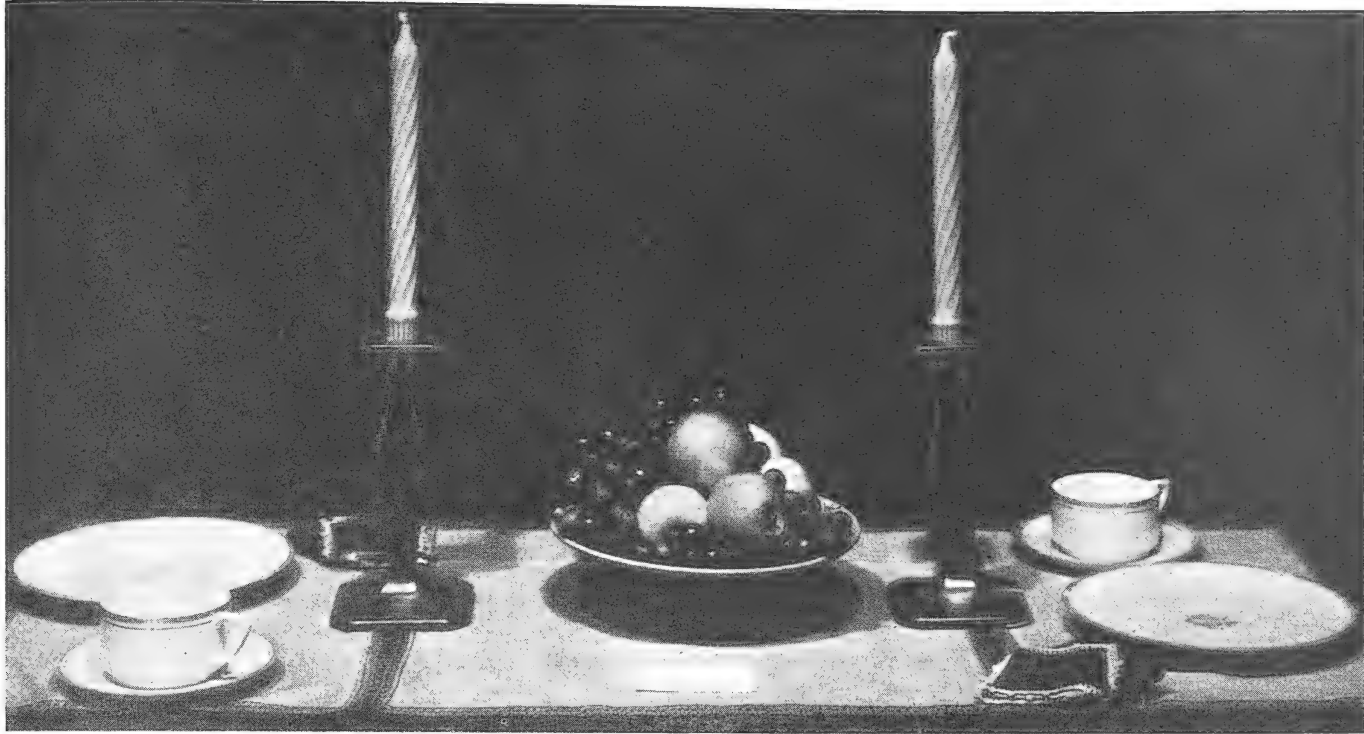
Of painted china there is much that is good, such as Miss Jetta Ehlers's lavender and white chocolate set, with a design distinguished by its simplicity. It is set off by glass candlesticks to match and linen table coverings ornamented in the same hue, the whole exhibit representing Miss Ehlers's restrained taste and firm technique. All her exhibits, which are numerous, have the same high quality. A game set by Miss Nora Forster, with a bird motif and lovely soft coloring, belongs in this same class. Still another is Miss Julia Wilter's set of white and gold, done on Belleek so as to emphasize the fine texture of the china.

The use of lustre plays a big part in the show—or rather the use of lustres, for there seems to be no end of them—yellow, silver, old rose, copper, mother of pearl and how many more shades of this shimmering material. Its delights are evident in the exhibit of Miss Ethel Wing, who shows compotes, candlesticks and vases, all exquisitely done. The beauty of her display is a red vase of a rare shade, and very beautiful. Fine lustering marks Miss Kroll's tan and black porch set, Mrs. Mosher's lustre glass candlesticks and others of which these are simply representatives.

The thing in which the society appears to take the greatest interest is its work in enamel, and in its skilful use of this medium it may fairly pride itself. A very



MISS FANNY CLARK



MRS. MOSHER.



Mrs. William T. Woodruff.
Miss Kroll. Miss Ethel Wing.

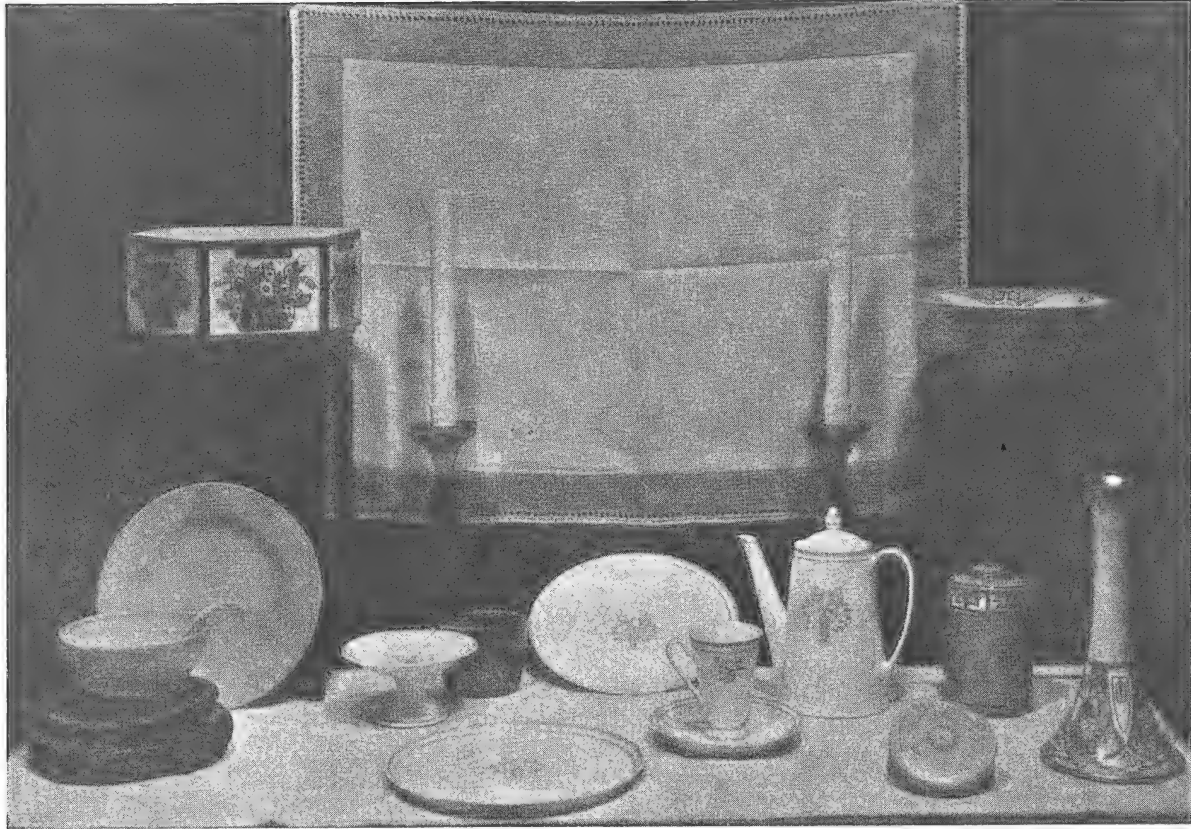
Miss Grace Condit.
Miss Clark.

Miss Wing.
Miss Louise McDougall.

Mrs. George Simonds.

NEWARK SOCIETY EXHIBIT

KERAMIC STUDIO



Mrs. Black
Mrs. Brison.

Miss Ehlers
Candle Set and Linen

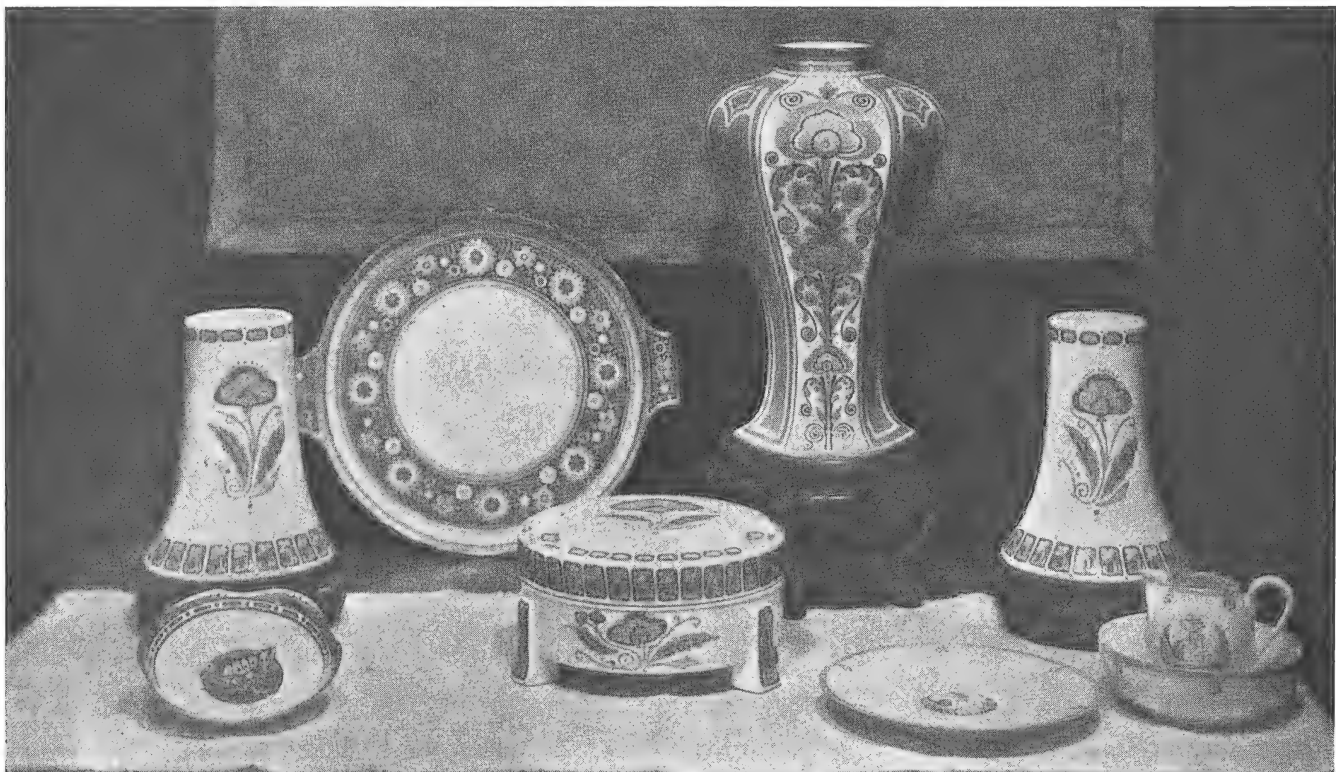
Miss Hicks.

Mrs. Manning.
Miss Julia Witter Mrs. Tillman

choice piece, which met with an accident, is Mrs. William Donley's plate with an elaborate leaf design. Miss Mary Hicks, a new member, has a distinguished little lavender bon-bon dish with just a touch of coral. The whole surface is covered, and that meets the test, for difficulties crop up when it comes to floating this medium on large surfaces.

The exhibits range from a low enamel crust to designs built up until they suggest majolica ware. Three large vases, all of the same texture and shape, give a chance to observe the diversity and originality of treatment that may

be applied to the same object. Miss Grace Condit, Mrs. Woodruff and Mrs. Simonds are the artists, and their work shows the same independence which marks the work of the society. Miss Ehlers and Miss Kroll have work in this medium that measures up to their standards in other branches of ceramics. Calling attention to these illustrations of the society's work merely skims the surface of an unusually interesting display of handicraft, which to be fully enjoyed must be studied with an eye to untinted pottery surfaces as well as to the embellishments.



Vases at right and left, Miss Forster.

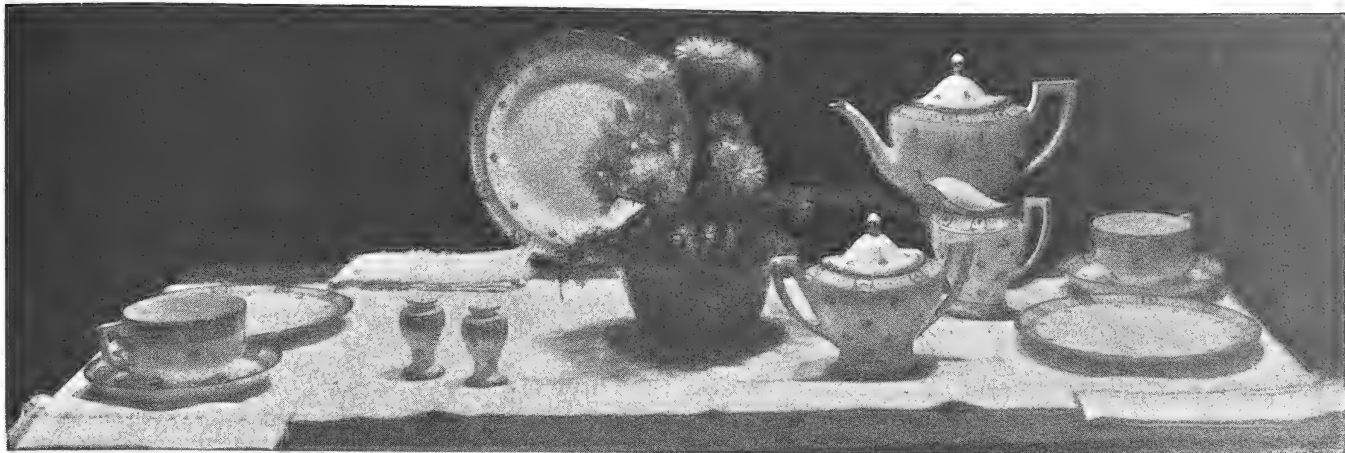
Plate by Miss Kroll

Miss Forster.

Vase by Miss Annie Payne

Charlotte Kroll
Miss Craig.

NEWARK SOCIETY EXHIBIT



MRS. F. N. WATERFIELD.



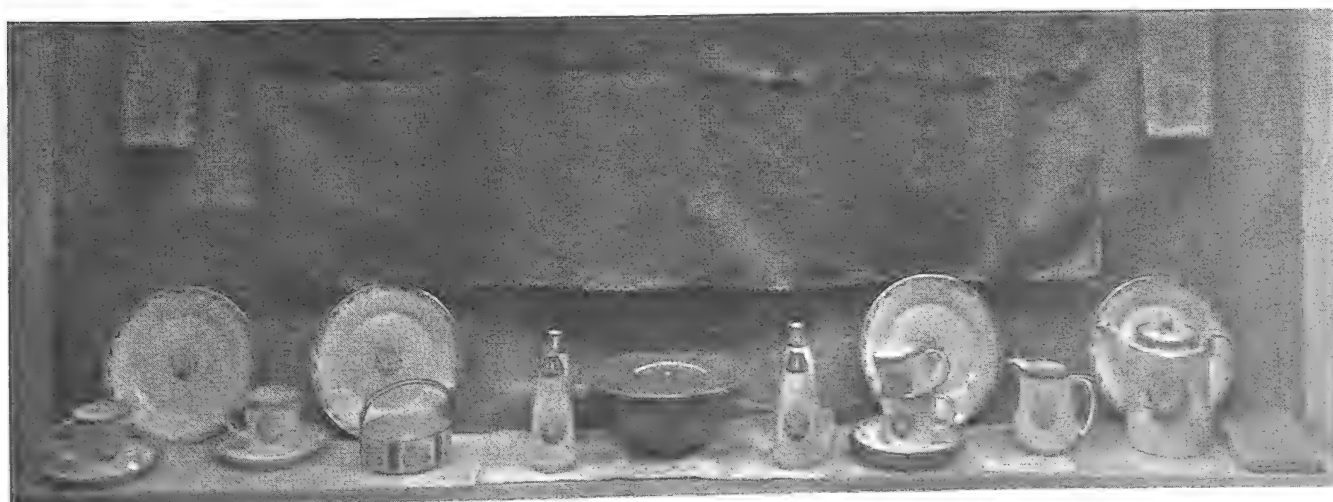
Miss Clark.

Miss Kroll.
Miss McDougall.

Mrs. English.
Miss Mary Harrison.

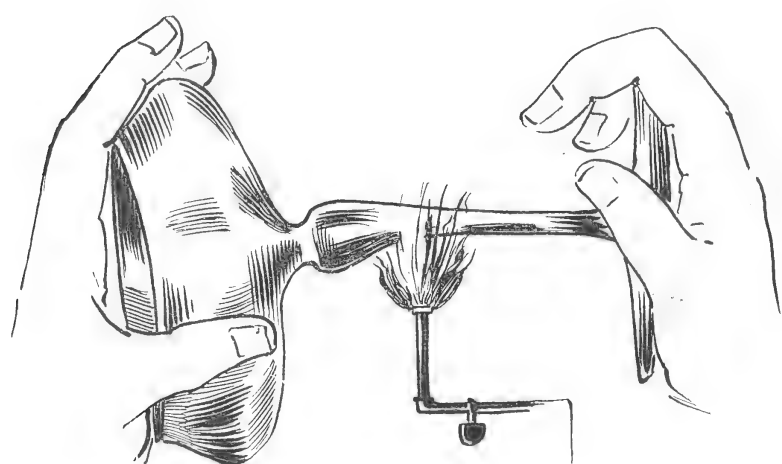
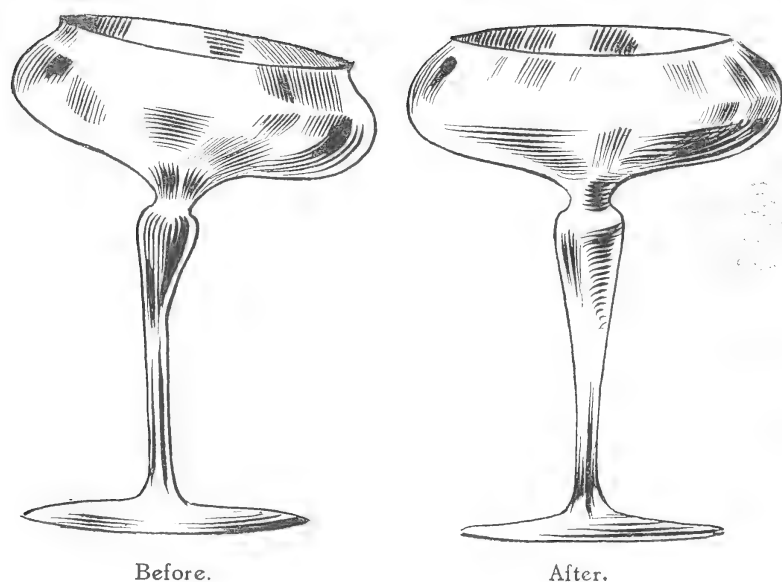
Miss Payne.

Miss Suhr.
Miss Ehlers. Miss D'Espies.



MISS ANNIE V. LINGLEY.

NEWARK SOCIETY EXHIBIT



DOCTORING GLASS

D. M. Campana.

A POINT that will gladden the heart of many glass decorating students, and which is not known, is that glasses can often be doctored and brought back to their original shape. This applies mostly to stem glasses, handled ware, footed ware, etc., when a small part is warped out of shape. The above illustration will explain very readily how a gas jet and a little patience will straighten a crooked glass stem.

Take the glass and warm it up gradually, by passing it over the flame, as you must at first warm it up slowly, so that it will not break. You warm it a little at a time until very hot. You now allow the flame to touch the part requiring straightening until it becomes red hot. Holding the two ends of the glass in your hands, you force these two ends very slowly and gently until you straighten the stem. Allow the glass now to cool off over a cloth, not over wood or iron, and it will be perfect.

I have done this to dozens of glasses which on account of their softness had happened to lean over, and always with perfect results.

I have also retouched gold or enamel spots, where only a small part needed retouching, by holding that particular spot over the flame, after having reapplied the gold. There are tricks in all trades and I feel certain that persons interested in glass decorating will find *glass doctoring* worth knowing.

GLASS DESIGN, SENNA MOTIF (Page 146)

M. A. Yeich

GROUND, Iridescent Yellow lustre; flowers, birds and dots, Gold or Yellow Brown; lines and stamens, Black or Hair Brown; leaf forms and sepals, one or two tones of light green. Design to be developed in enamel, lustre or flat color.

PITCHER AND VASE (Page 153)

Essie Foley.

OIL background back of birds and dust with 4 parts Coffee Brown and 1/2 part Yellow Red. Oil stems and dust with 2 parts Banding Blue and 1 part Water Blue. Light grey on bird is Yellow Brown, the lighter tone on tail and wings is Hair Brown and a little Yellow Brown, and the darkest tone is Hair Brown or Dark Brown and a little Black.

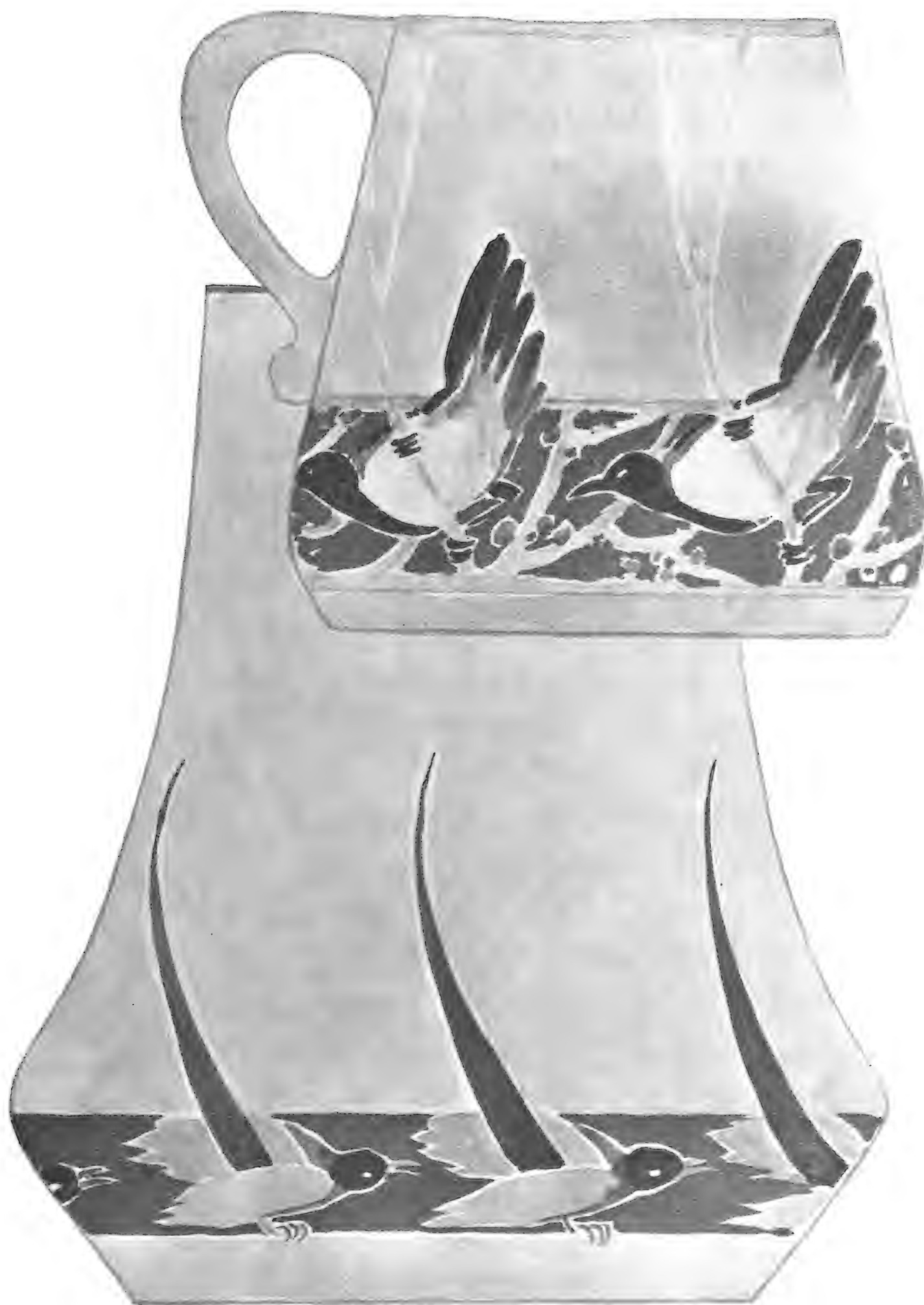
2d fire—Oil handle and all remaining unpainted surface and dust with 1 Ivory Glaze, 2 Pearl Grey and 1/5 Albert Yellow.



BORDER—RUTH RUCK

OUTLINE with Black. All darkest tones in design are oiled and dusted with Black, or they may be painted with the Black. Stems, leaves and buds are oiled and dusted with two parts Dove or Pearl Grey, two parts Ivory Glaze, one part Dark Grey. Background is oiled and dusted

with three parts Pearl Grey, one Ivory Glaze and a very little Cameo. Flowers are oiled and dusted with two Cameo and one Peach Blossom. Stamens are painted with Peach Blossom.



PITCHER AND VASE—ESSIE FOLEY

(Treatment page 152)

BEGINNERS' CORNER

JESSIE M. BARD - - - - - EDITOR

Williamsport, Pa.

ROSE PLATE

Design by Adeline More

MAKE a tracing of about two sections of the design and measure around the plate to see if it will come out evenly. If it does not the difference can be made up either by crowding each section a little or spreading it out more by adding to or taking off a little of the stem. This design could also be placed away from the edge of the plate about a quarter of an inch thus making the border wider.

Trace the design on the plate and outline with a fine grey line of India ink. Oil stem, leaves, bud and band with Special Dusting Medium, the oil should be applied very

sparingly, and dust with Water Lily Green. Oil the flowers and dust with Yellow for Dusting. The centers of roses and tips of buds are painted with Yellow Brown and a little Yellow Red. Straighten all edges of designs with a pointed orange stick, clean off all color from background and it is ready to fire.



BIRD MOTIF FOR BELLEEK INKSTAND (Page 155)

Paula Fenske.

FIRST FIRE—Trace design and carry on in enamels. For stems, bands, outline around flowers and all second darkest grey spaces, use Lavender enamel. For darkest spaces in bird and flowers use Black. In third darkest grey spaces, in bird and flowers, use Jersey Cream. All white spaces are Citron and dots around design and centers of flowers should be done in Pompeian Red.

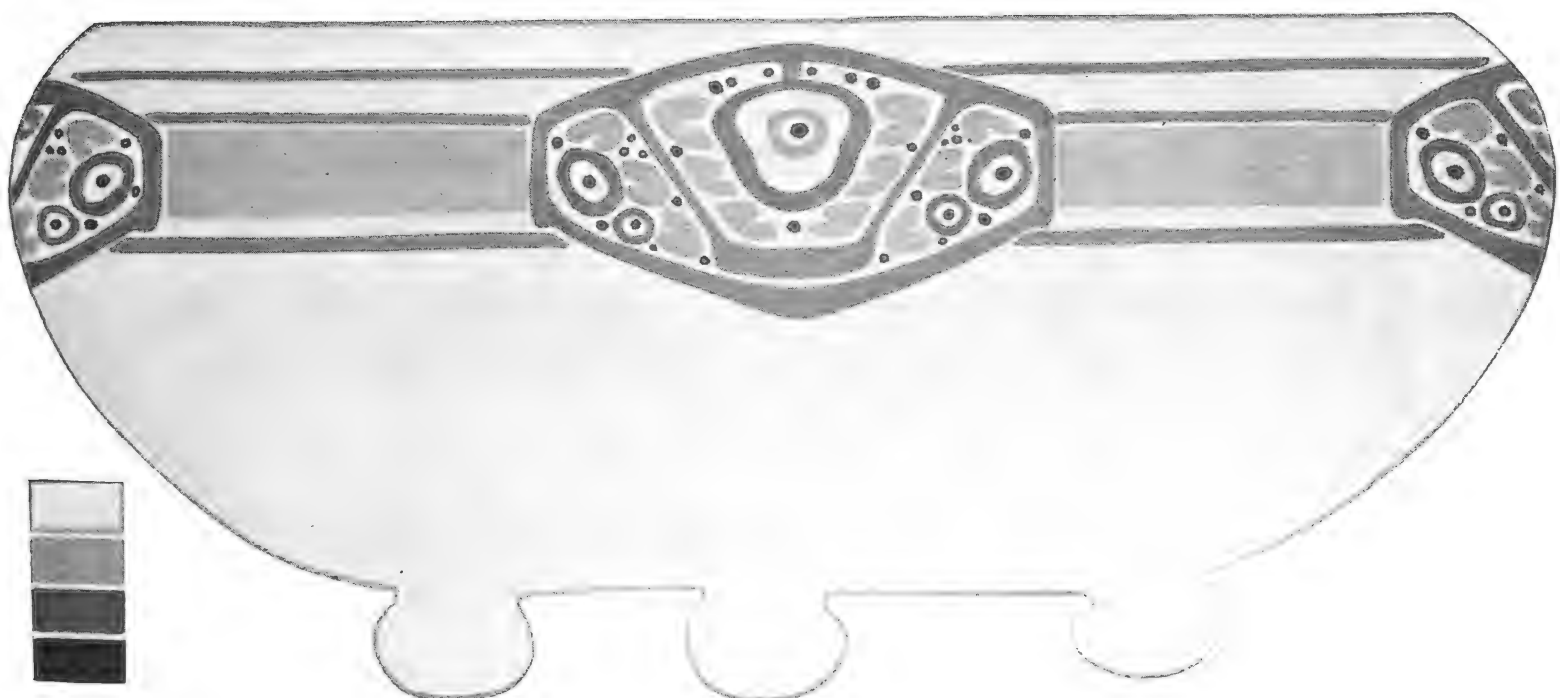


ROSE PLATE—ADELINE MORE



BIRD MOTIF FOR BELLEEK INKSTAND—PAULA FENSKE

(Treatment page 153)



BOWL—CARRIE HETLAGE RIEHL

(Treatment page 156)

ART NOTES

(Continued from page 145)

both in Europe and American art, and proved a delightful study for the real student of art. One of the most interesting groups was one of thirteen paintings from the Frenchman Montecelli, one of the greatest colorists of modern times.

There was a small but important group from the great Barbizon artists and from the Dutch school, England and Spain, and last but not least, about forty of our own American artists completed the collection which was one of the finest ever assembled in Minneapolis.



VASELINE JAR, VERBENA

Alice B. Sharrard

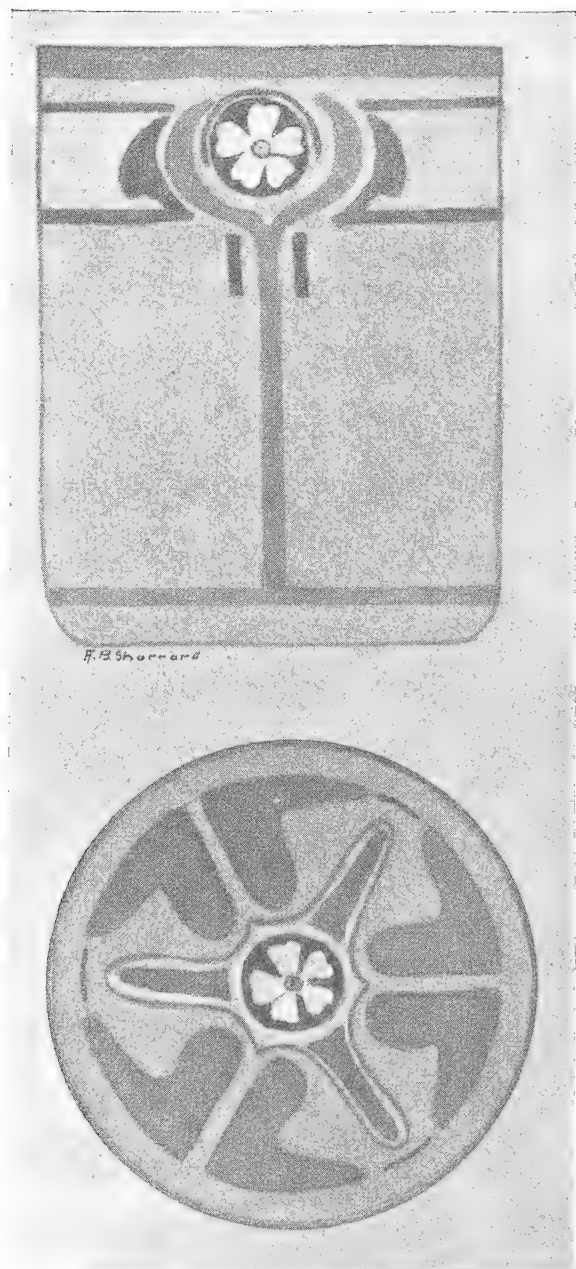
TONE entire jar with Coalport Green one part, Yellow Ochre one part. Dark portion of design Gold or Dark Green. Blossom, Shell Pink. Leaves and stems, Grey Green touched with Blue. Light parts of border Coalport Green or Apple Green. Top: Blossom Shell Pink surrounded by Gold or Green. Center parts of design Grey Green and Ivory, the Ivory predominating. Small figures Dark Green. Ivory edge toned with Grey Green.



EGYPTIAN BOWL (Supplement)

Arthur L. Beverly

FOLLOW color as given except in the case of the large scroll at the right which should be blue. Trace design on the china and oil all the blue spaces and dust with 3 parts Water Blue and 1 part Dark Blue for Dusting. It would probably be easier in oiling the scrolls to oil over the center surface and dust it and then scratch the color away for the white space. The green scrolls could be oiled the same way and dusted with Bright Green.



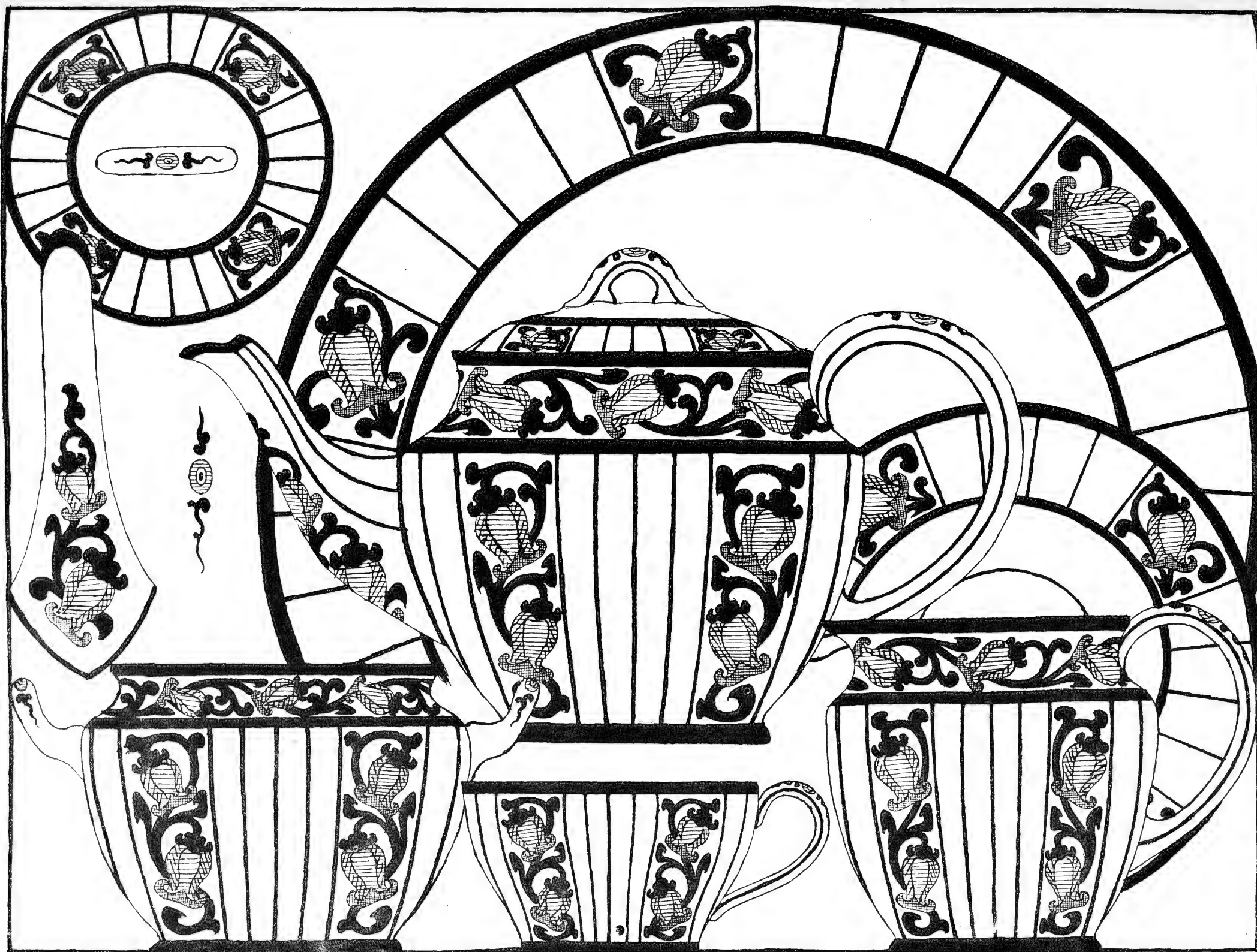
VASELINE JAR, VERBENA—ALICE B. SHARRARD



ICE BOWL—ALICE B. SHARRARD

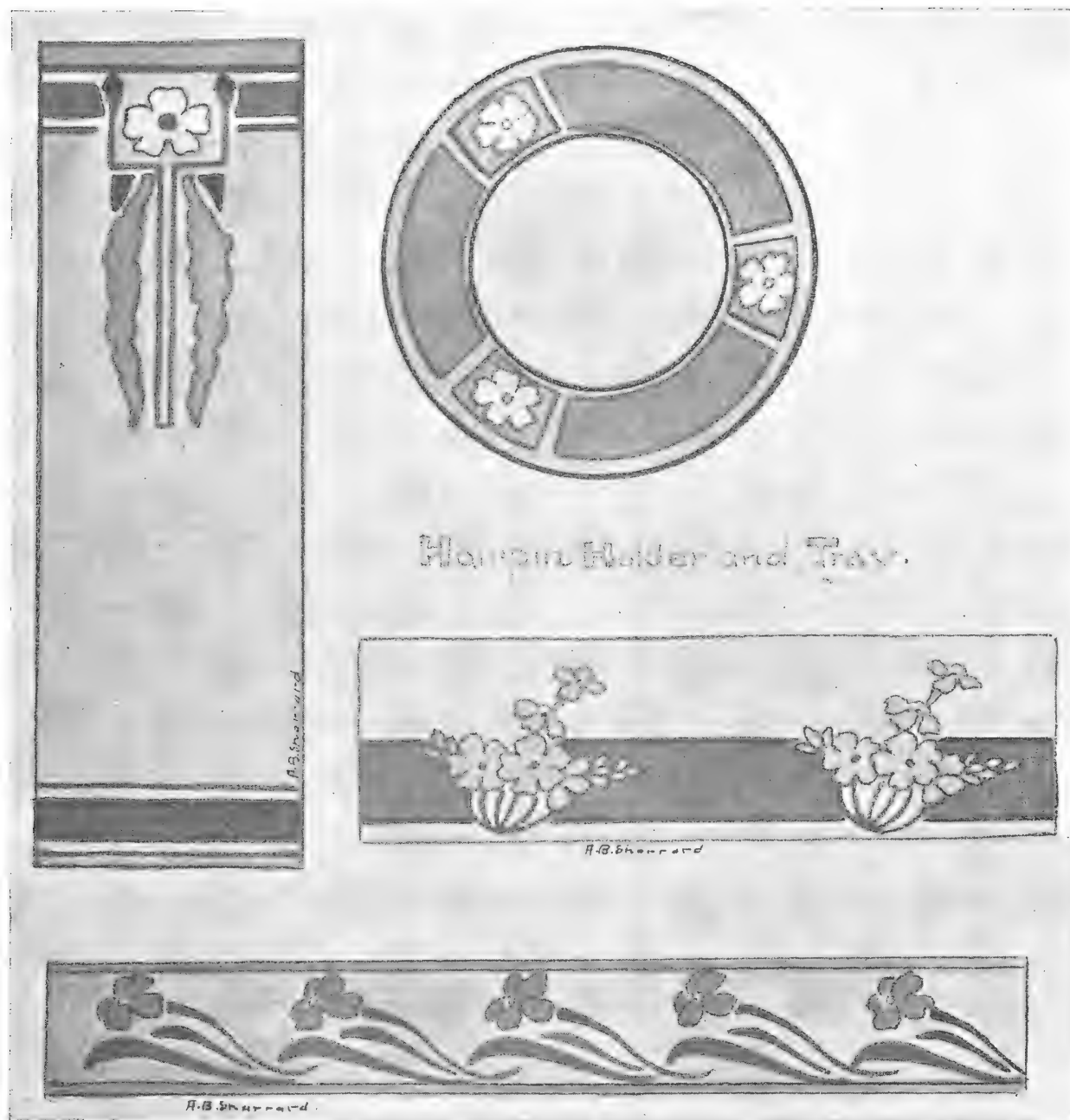
HANDLES and band with conventional figure, Water Green, outlined with Gold, also gold flower form and small blocks. Paint flowers in natural color: Crimson for blossoms, shaded with Gray for flowers and deeper pink shades;

leaves, Moss Green, Brown Green for shading, allowing the background tinting to blend into greenish blue in high lights. Outline, Gold.



BELLEEK SET FOR INVALID'S TRAY—LOLA A. ST. JOHN

Blue Gray and two shades of Rose enamels or Chinese Blue and Yellow enamels.



HAIRPIN HOLDER AND TRAY, SCARLET VERBENA—ALICE B. SHARRARD

TINT entire ground in Warm Grey. Outline design in Black. Dark bands, Maroon one part, Pearl Grey one part. Small bands and blacks, Gold. Buds, stems and leaves, light Olive Green; tips of buds, Crimson; top band, Olive Green; flowers, delicate purple V with ground of Pearl Grey; bands of tray, Maroon toned with Grey, on Olive Green ground; center of tray, Warm Grey. Gold and enamels can be used in this decoration: gold for bands and hard enamels for flowers, bands and buds.

CHILD'S MUG

Alice B. Sharrard.

LIGHT parts of border White Rose Gray. Medium tones in border, Turquoise Blue. Blossoms, Robin Egg Blue. Top band and handle, Water Green, or Gold. Buds, stems and leaves, Gray Green and Blue Green.

The dark bands could be all Gold, and Turquoise enamel used for the flowers.

Keep all dainty and neat.



CHILD'S MUG—ALICE B. SHARRARD



SCARLET VERBENA—ALICE B. SHARRARD



PLATE, WILD ASTERS—ADELINE MORE

PLATE, WILD ASTERS

Adeline More

THE lightest flowers are white and the darker ones Lavender and Purple. Sketch the flowers on and then paint the colors in around them. The dark shadows suggesting flowers in the background are Violet, Deep Purple with some touches of Banding Blue and Copenhagen Blue. Leaves are Yellow Green, Apple Green, Brown Green and Shading Green. Lavender flowers are Violet and a little Banding Blue. Shadows on white flowers are Albert Yellow and Violet. Centers of flowers are Albert Yellow shaded with Yellow Brown and Brown Green. Background is Yellow for Mixing shaded into Violet and Copenhagen Blue.

✻ ✻

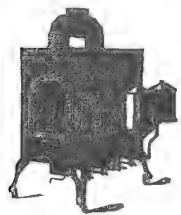
 OBITUARY

Miss Ida Failing, Corresponding Secretary of the Denver Ceramic Club, passed away in December with apoplexy. Miss Failing was one of the charter members of the Denver Club twenty-eight years ago and has been a contributor to the Ceramic Studio for years.

She was very original in design and her execution and color schemes were very pleasing. She was an earnest student, and her application of lustre and mat combinations to porcelains was of great interest at all Ceramic exhibitions and her variety of effects produced placed her alone in this country in this form of decoration.

She was also an untiring worker in Oil and Water Color. She spent several seasons in Woodstock, N. Y., and exhibited numerous pictures at the annual exhibitions of the Denver Artist's Club.

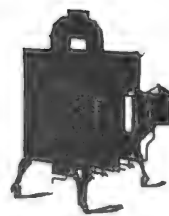




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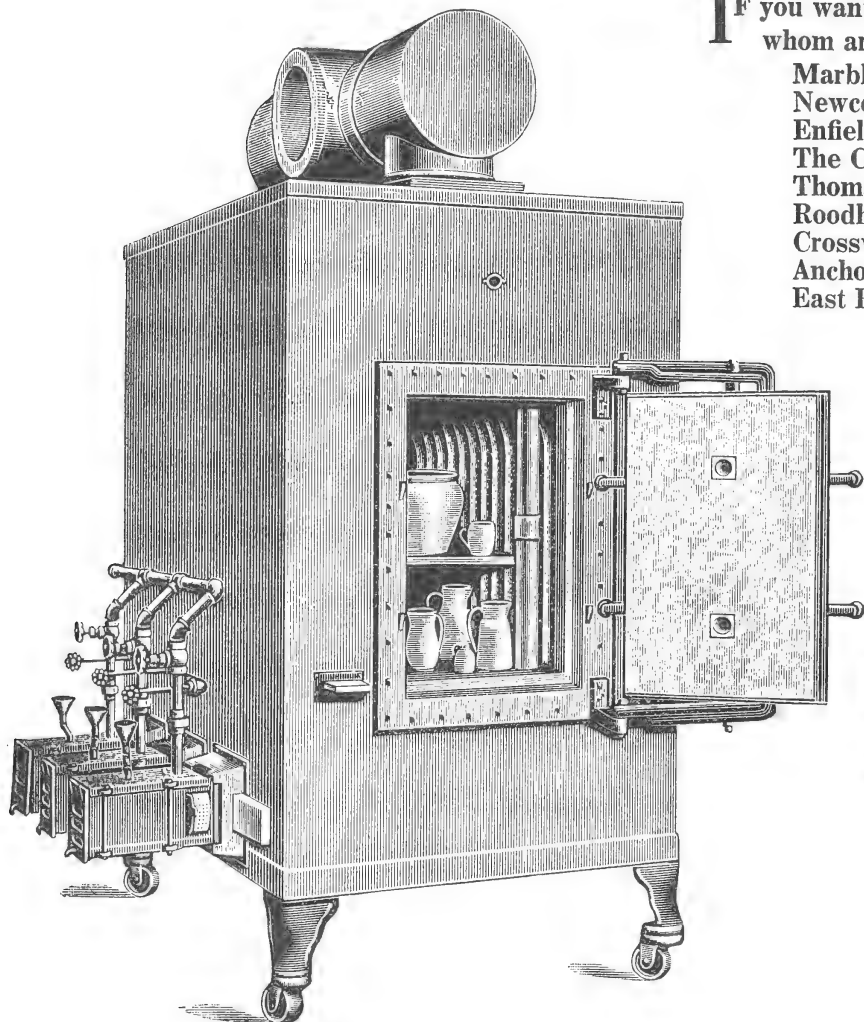
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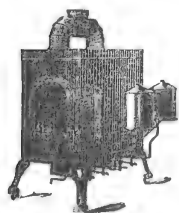
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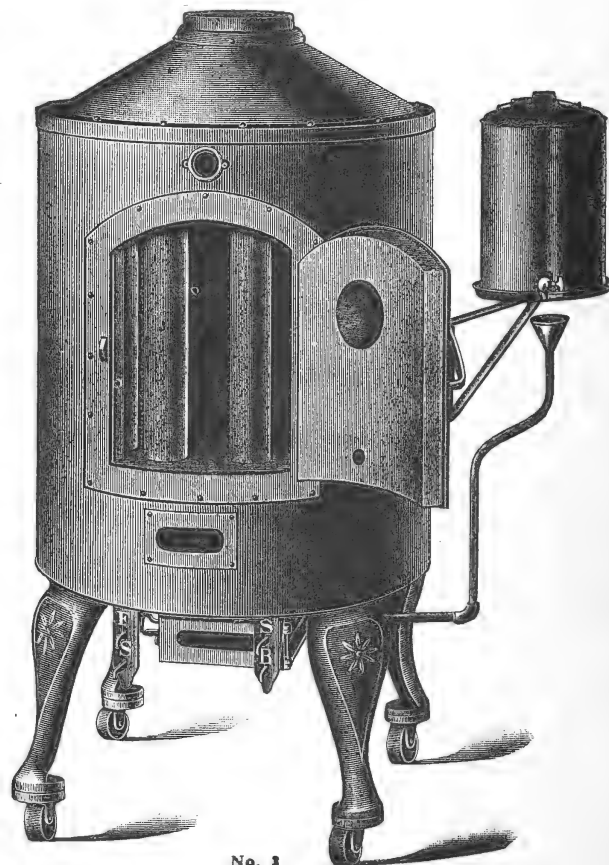


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KERAMIC STUDIO

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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR

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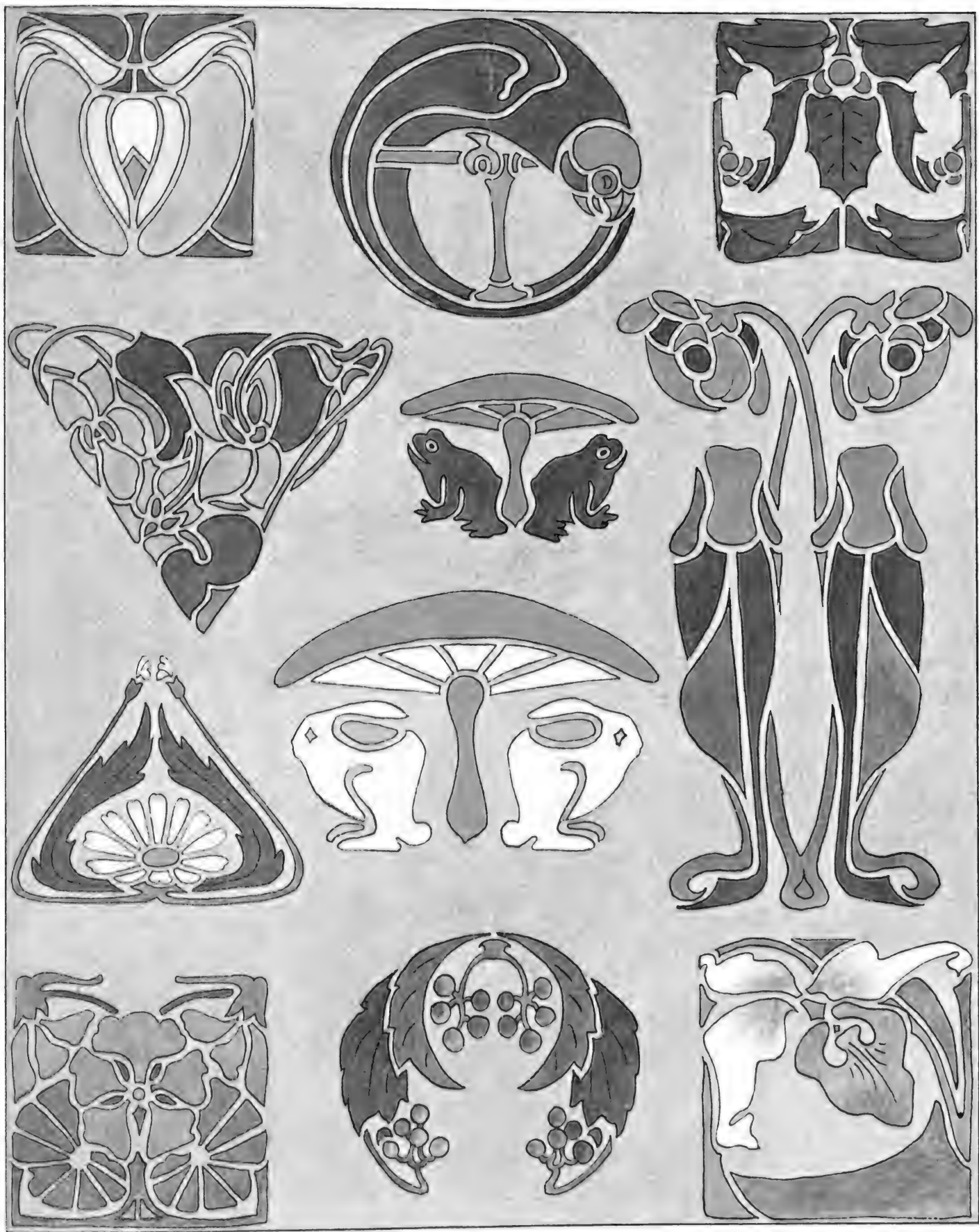
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DECORATIVE MOTIFS—CAROLINE R. BISHOP

MARCH 1919
KERAMIC STUDIO

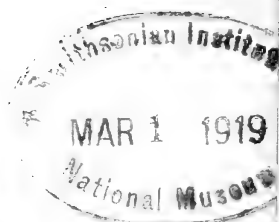
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SYRACUSE N. Y.

KERAMIC STUDIO

Vol. XX, No. 11.

SYRACUSE, NEW YORK

March 1919



WITH this issue of *Keramic Studio* we are introducing several features which we hope to make permanent. Beside the excellent article by Mr. Heckman, we are showing, by courtesy of the Metropolitan Museum, several photographs of pottery shapes as inspiration for potters, with some suggestions by the editor; also a page of textiles with a lesson on design and a monthly competition, also under the direction of the editor.

These articles will endeavor to form the habit of going to the Museums for inspiration, and to show how to derive benefit from the study of all kinds of art crafts. We hope that not only the beginners, but the advanced workers, will send in solutions of these monthly problems, so that their work will be a help to others, as the best designs will be illustrated monthly with comments by the editor. We expect to give illustrations of beautiful things in every craft, as a help not only to the china decorator, but to the needle worker, potter and artist in leather, metal, wood or any other medium.

✕ ✕

It is always gratifying to receive letters of appreciation from our subscribers and we wish that more would feel inspired to write kindly words to cheer us on our way. Our mail this month brought the following from an old subscriber and contributor: "When china became so scarce, I accepted a position in the art department of one of our Public Schools, and my main reason for writing is to tell you that I am getting unlimited material for my teaching from the old numbers of *Keramic Studio*. I only wish the Public School teachers could know what a benefit these are proving to be."—M. L. G.

It is to such subscribers as these that the photographic material from the Metropolitan Museum should be especially helpful, and we would be more than pleased to have any teachers of design in Public Schools or elsewhere write to us their particular needs in inspirational material, or in solving any special problem, and we will do all in our power to help through the pages of *Keramic Studio*.

✕ ✕

We will again remind subscribers that we have an "Answers to Correspondents" column, that is always open to them for their special needs. Any questions they may wish to ask will be quickly answered to the best of our ability.

✕ ✕

We are glad to see that some important shipments of Japanese porcelain are coming in and are taking the place of the missing European china. The shapes and quality are good, a great improvement on the former Japanese imports.

KERAMIC ART

Henrietta Barclay Paist, Ass't Editor

I HAVE been thinking about Ceramic Art and the place it occupies in the scheme of things, and how it can be made to come back—become re-established on a practical basis and become more than ever a necessity as well as a joy.

I feel sure that, as Decorators, we have not been broad enough in our interests. The most successful painter is one who paints with a purpose broader and deeper than the pleasure of reproducing Nature. The most successful Decorator studies and appreciates all of the Arts which go to make up environment. It is quite apparent that in the early days of our experimenting it was necessary to focus on the technical side of the work, and it is little wonder that we became absorbed in the fascinations of the craft to the exclusion of other interests. We probably could not in any other way have so mastered the difficulties and acquired the technique. It will be necessary for new students to do the same—in a measure—although the work is no longer in an experimental stage as a whole; but I am thinking more of the professional, who is anxious to re-establish her art as a paying proposition—as a livelihood.

We are now starting on a new lap—beginning a new era—an era of prosperity we hope; our activities have been suspended for a period, but I believe we should not expect to pick up the threads and proceed exactly as if nothing had happened. Something has happened—everything has not been at a standstill—opinions have undergone a change—ideals have changed—the point of view of many is different—we need to study tendencies of the hour, the things which will determine the demand of the future. Instead of plodding our way back in a leisurely way, we should take a plunge in cold water, to stimulate the nerves, clear the vision and give us an insight and new courage and enthusiasm.

One of the strongest tendencies, which is not new, but has survived the war, and will, I am sure, grow, and influence the demand for art products, is the more orderly thought in home furnishings. The time has passed when intelligent people furnish their homes by collecting interesting things from everywhere and huddling them into their living rooms regardless of harmonious relation. The thought to-day is more logical and orderly. Interior Decorators and home makers now start with a definite idea and try to harmonize all the furnishings; woodwork, walls, draperies, furniture, decorative windows, all carry out some definite thought in color and design. This method of house-furnishing will more and more create a demand for special porcelains—for sets in special design and color. It will be better for us to work more for the average home demand and less for the connoisseur; more for the table and not so much for the purely ornamental. The sun porch, the breakfast room, the nursery, the dining room, all call for their special service.

The thing which brings the maximum of joy and the
(Continued on page 177)

HOW TO USE A MOTIF

Albert W. Heckman



NE of the problems of the china decorator, to say nothing of the designer in general, is how to use a motif. There are many problems, to be sure, that *Keramic Studio* hopes to help its readers with, but this one seems to stand out as being worthy of our immediate attention. From where are

we to get our motifs? Our first thought is, of course, from the Museums of Fine Arts, but we all do not have access to them and many of us who do, have not always the time it takes to study the fine old textiles, laces, pottery and other things for useful motifs. Excellent photographs are, however, to be had of many of these things. *Keramic Studio* will publish some of them from time to time with the hope that they will be of practical benefit, and, where it is possible, it will be shown how they can be used. Through the courtesy of the Metropolitan Museum of Art one of an old lace altar cloth is being published this month on page 167.

Art instruction which gives a student power to create something which has value and fine quality as a work of art must be two-fold in its nature. It must develop within the student the ability to execute in a skillful and craftsmanlike way and it must also develop the student's capacity for discrimination and judging what is good and what is not good. Most of us will agree that many of our decorators are thoroughly acquainted with their craft and are highly competent to carry out the most difficult designs that *Keramic Studio* has to offer. On the other hand, many of us, including some of these very competent workers, will also agree that they are unable "to make up a design of their own," to say nothing of being at a loss to know just how to adapt some of the designs and motifs which appear in the pages of this magazine to their own particular needs.

By way of illustration let us assume that we should like to make use of one of the motifs in the photograph on page 167 in decorating a bowl the shape of which is something like Fig. 1. How shall we go about it? First of all it is advisable to become thoroughly acquainted with your motif and to do this nothing is better or more practical than to make drawings of it in your sketch book. (Fig. 10 shows a page of motifs taken from the writer's book). For this purpose India ink or black water color is very satisfactory. Having done this how shall we proceed to make the design for the bowl?

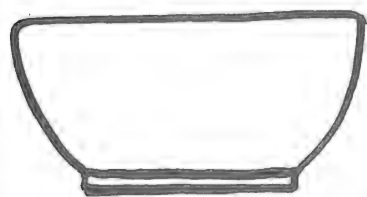


fig 1

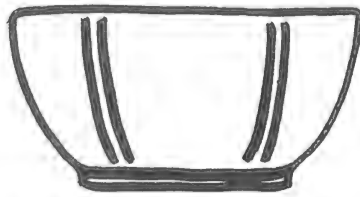


fig 2



fig 3



fig 4

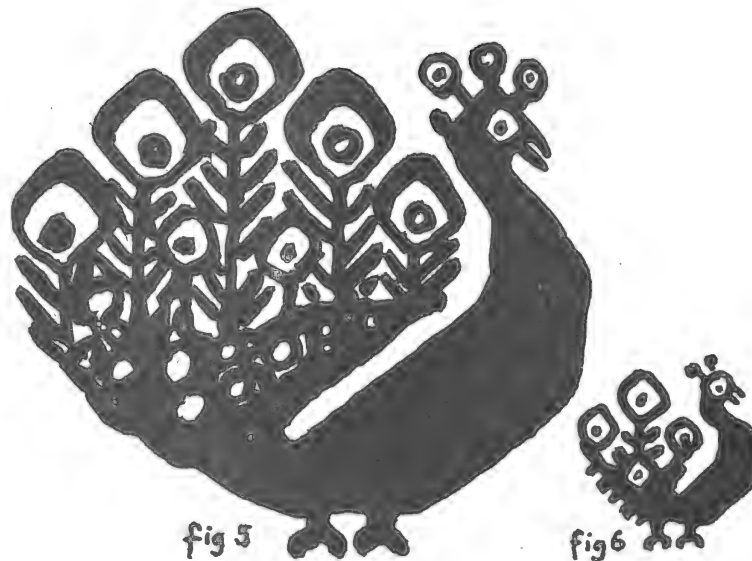


fig 5

fig 6

First: By planning the arrangement of the design as a whole in black and white only.

Second: By planning the arrangement of the motif in the design, also in black and white.

Third: By planning a suitable color scheme.

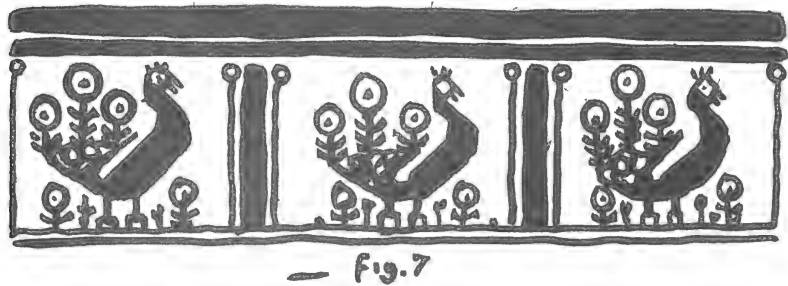
Considering the first part of this problem, one of the things we ask ourselves is, where shall we put the decoration, on the inside of the bowl or on the outside, in a border or in an all-over arrangement, in a panel or simply as a unit complete in itself on the sides of the bowl? The shape of the thing to be decorated must help us with this part of the problem. In this instance this bowl and many others like it, especially those which are pentagonal or hexagonal in shape, lends itself favorably to the use of a panel arrangement in decoration. Perhaps if the bowl were a low one a border arrangement would be better or if it were more open it might be better to confine the decoration to the inside of it. Now, as we take some paper and a brush full of paint and start to plan the design as a whole (it is advisable to make the drawings as large as the bowl to be decorated) we find ourselves beginning to divide the space in one way or another. All applied art is dependent upon spacing and the finer the spacing, of course, the finer the art will be. Fig. 2 shows how this process of space division may be started and figures 3 and 4 show how these first simple divisions may be carried a step or two further. Thus far the problem has been easy enough for any beginner to do and do in a creditable manner if some thought is given to the work. One could make ten or more variations in this way and then select that which is most satisfactory. This process of making many different arrangements of one thing and then selecting that which is most satisfactory is an excellent way of developing one's capacity for discrimination and being able to say, if a thing is not good, at least wherein it might be better.

When you make these variations, first try some very simple line arrangements, and, as you proceed, think more and more of arrangements in dark and light areas. Widen the lines where they are too thin and wiry, group them where they "fall apart," vary the width of them in these groups where they are too much alike, fill in a space here and there with a solid dark—in this way your line drawing will develop into one of dark and light areas. Where you use a secondary idea or motif keep it consistent with the dominant one. For instance, one could plan an arrangement of large and small panels, keeping the large ones for

Fig 10



the dominant motif; and for the decoration of the small panels one might make twenty or more different arrangements of a peacock feather in the abstract, each of which could be used in harmony with the peacock motif itself. In the same manner one could plan a border for the inside of the bowl. Figure 7 is offered as a suggestion for it, if one cares for something more elaborate than a simple line arrangement like Fig. 8 which, in all probability, would be quite sufficient.



The next thing to do is to select one of your motifs from your sketch book and make variations of it until you arrive at something that suits your purpose, for it is seldom that we find a motif in one medium that is directly applicable to another without alterations. Figures 5 and 6 are two variations of motifs in the photograph. See how much fun you can have doing this; try some free brush work with a brush well charged with black paint. We are purposely avoiding the use of color for reasons which we will take up later. Now comes one of the difficult parts of the problem! It has been said above that all applied art is dependent upon spacing. This has been accomplished to a certain extent

if our motif is too large the background spaces will cease to be of any significance, and if on the other hand, it is too small the result will not be satisfactory. Here you must decide for yourself and abide by your decision. One person might make the motif large and another might make it relatively small for the panel and yet, comparatively speaking, each might be quite all right. It is best to try one way and then another and then use your preference.

Up to this time we have been working in black and white only, so now let us proceed to color—the third part of our problem. But first let us consider why we have been purposely limiting ourselves to the use of black paint only. One reason is that we, as beginners, do not want to keep too many irons in the fire at once—but there is a greater reason. Much of the so-called applied art of to-day is uninteresting because it lacks that element of beauty that comes only from fine arrangements in dark and light regardless of color. There is always time enough to think of color after we have gained a little of this beauty in dark and light only. Study the work of the experienced designers (this is where our photographs are so invaluable). Take for instance the work of Miss Maud Mason, illustrated on page 157 of the February, 1918, issue of *Keramic Studio*. See how beautifully it has been planned out in dark and light regardless of the added charm it must have in color!

In selecting the colors you want to use for this particular bowl our first thoughts are ordinarily to consider the colors of a peacock. We can, or we need not necessarily, let this be a controlling factor in making our selection of colors we choose to use. The important thing is not to lose the beauty in dark and light that we already have. In the customary way the writer could prescribe this or that definite color



in the making of the panel arrangement for our motif. What we aim to do now is to place the motif as a certain dark area against a background panel of a certain shape and area so that each will enhance the other. We know that

Fig. 8



scheme—and several will be given—but if the student wishes to get the most benefit possible from this problem she will make her own color treatments. Japanese rice paper is an excellent thing for this purpose and in color it is very much like Satsuma and Belleek ware. One can lay the Japanese paper over the black and white drawing and proceed to paint in the colors with water colors or tempera paints. The following are a number of color schemes, some of which could be worked out on paper this way. Other arrangements may be planned to meet individual preferences for certain colors.

COLOR SCHEME No. I.

Dark Blue (Canton, Nanking, Old Chinese or Royal)—

COLOR SCHEME No. V.

The above schemes are all for enamel on a soft glaze ware. This is for lustres on either a hard or some soft glazes.

Copper Lustre (Gold Lustre may be used instead)—For all the dark in the design as in Fig. 7.

Light Green Lustre—For the light spots in the feathers of the tail.

Yellow Brown Lustre—For the three feathers on the body of the peacock, the ornament on its head and the flowers.

If this is carried out on a white china it is advisable to first give the whole piece an ivory color.



For all the dark in the design as it appears in Fig. 7.

Emerald Green. (Any bright cool green)—For the light spots in the feathers in the tail, on the head, around the dots in the conventional peacock feather and for the lining of the bowl.

Dull orange (Golden yellow)—For the three feathers on the body of the peacock and in the flowers below.

COLOR SCHEME No. II.

The same as the above with the additional use of gold in the background of the panel or in the background of all other than the panel. Also between the two narrow lines of the inside border.

COLOR SCHEME No. III.

Black—In all the dark parts of the design as in Fig. 7.

Vermillion. In all the light spots throughout the design and in one of the narrow inside border lines.

Golden Yellow—In the panel background.

Dull Green—For the leaves and flower stems.

COLOR SCHEME No. IV.

Light Gray Green (one might try a Gray No. 2)—For all the dark parts of the design as in Fig. 7 except the peacock.

Lavender Blue (Light Purple)—For the peacock motif.

Light Emerald Green—For all the light spots in the feathers of the tail, on the breast, on the head and for a lining in the bowl.

DECORATIVE MOTIFS (Supplement)

Caroline Bishop

THESE colors are all to be oiled and dusted on. Where the colors are shaded, the light color is dusted on the entire surface for the first fire and the dark color painted over in the second fire.

Pink in upper left corner is 2 parts Cameo and 1 part Peach Blossom. Grey is Dove Grey. Yellow is 4 parts Ivory Glaze $\frac{1}{2}$ part Albert Yellow and a very little Dark Grey. Light Green is 1 part Water Lily Green and 1 part Bright Green. Dark Green is 3 parts Water Lily Green and $\frac{1}{2}$ part Water Blue.

Purple in parrott design and flowers is Mode. Red in parrott's eyes is 3 Deep Ivory and $\frac{1}{2}$ Carnation.

Stems in upper right hand design are 2 Glaze for Green, $\frac{1}{4}$ Violet and $\frac{1}{4}$ Dark Brown.

Dark toadstool is 2 parts Coffee Brown, $\frac{1}{4}$ part Blood Red. Red in long motif at right handside is 2 Coffee Brown and $\frac{1}{2}$ Blood Red, dark leaf in same motif is same as stem in design above.

Stems in berry motif are 1 Mode, $\frac{1}{4}$ Blood Red, 2 Ivory Glaze. Light leaves in same motif are 3 Florentine Green, $\frac{1}{2}$ Water Blue, $\frac{1}{4}$ Dark Grey.

Light Lavender in orchid is 1 part Mode and 2 parts Ivory Glaze.



It will be noticed that these designs are all rectangular, built on a square or diamond shape. The student should rule off a sheet of paper either in 1 inch diamond or square, and then mark off the sheet into larger squares of about 4 inches, and try out these different methods of diapering, simplifying the forms so that they may be applied in enamel colors or gold. A semi-naturalistic form may be substituted for the center ornament of the square or diamond. Notice the different methods of following the plan (Fig. 1). This can be varied almost without limit, as can be seen by examining the illustrated textiles. In Fig. 1, No. 1 was suggested by No. 189 where there is a decided pathway between the diamonds. All the spacing lines should be erased after the design has been planned, in this case a plain pathway would be left after the spacing lines are erased from the center of the pathway.

No. 2 is a variant of No. 1. In this instance the pathway is decorated and the center of diamond left plain. No. 174 shows an interesting treatment of the pathway which could be varied so as to bring the design at the crossing of the lines instead of in the diamonds.

No. 3 is suggested by a part of the elaborate center dec-

TEXTILES AS A SOURCE OF INSPIRATION IN DESIGN

Adelaide A. Robineau

THE textile illustrations accompanying this article were selected as all bearing on the problem of diaper or "all over" decoration. This type of decoration has been much used by the Japanese and Chinese, especially on necks of vases, in panels or decorated bands. It is a method of decoration not much in favor by our decorators on account of the labor involved, but it is a type worth trying nevertheless and a problem most fascinating to work upon.

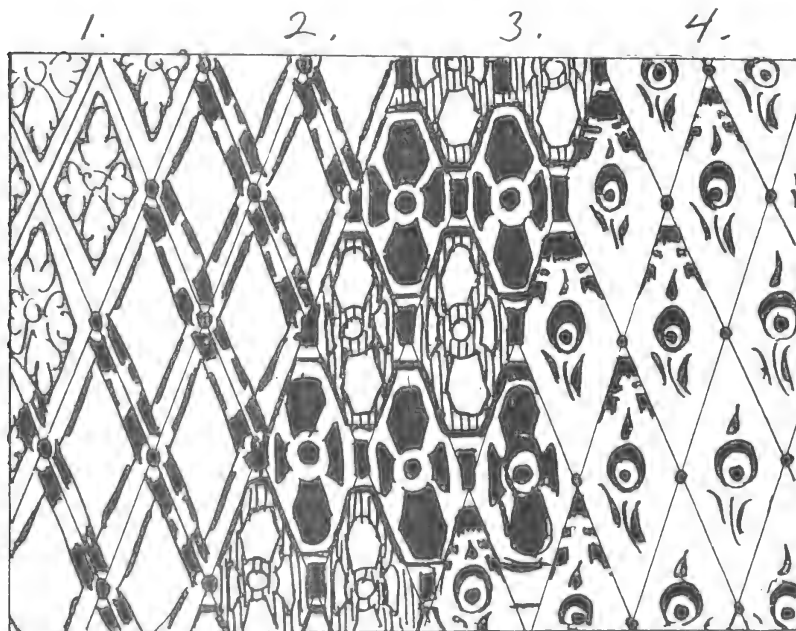
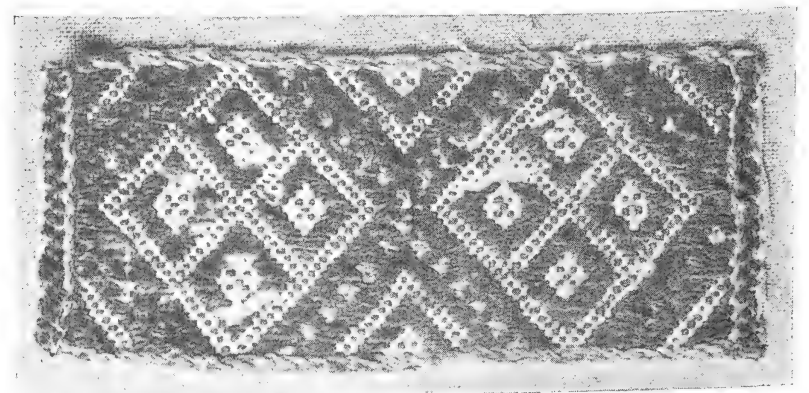
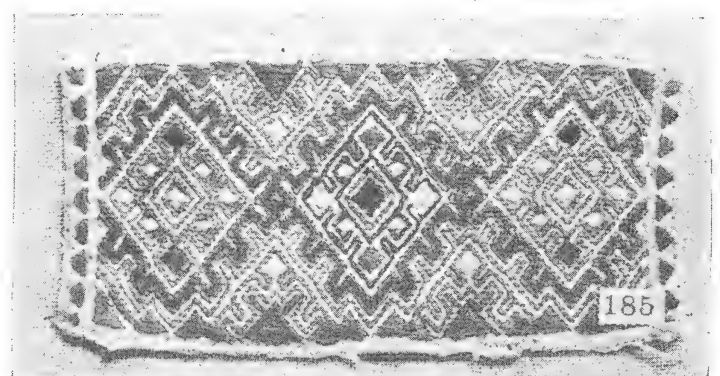
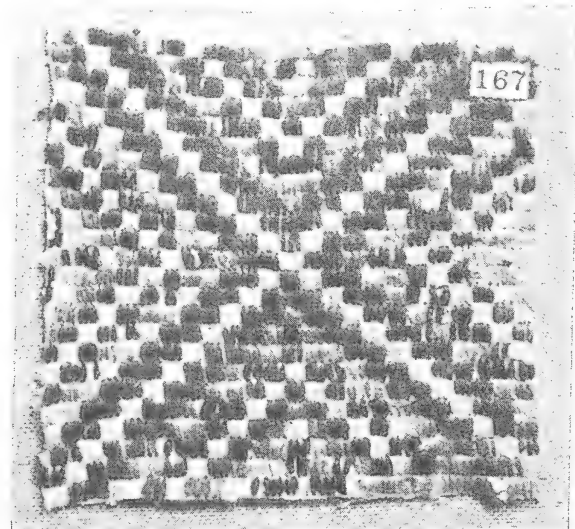
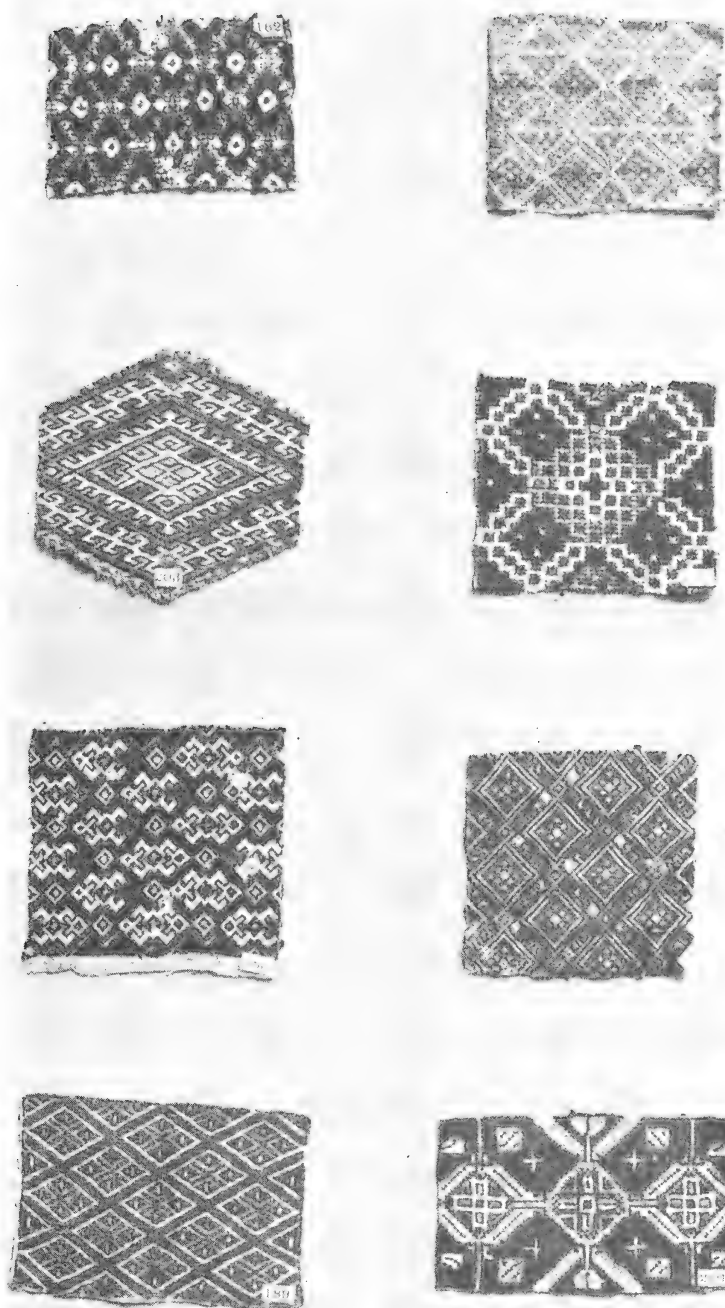


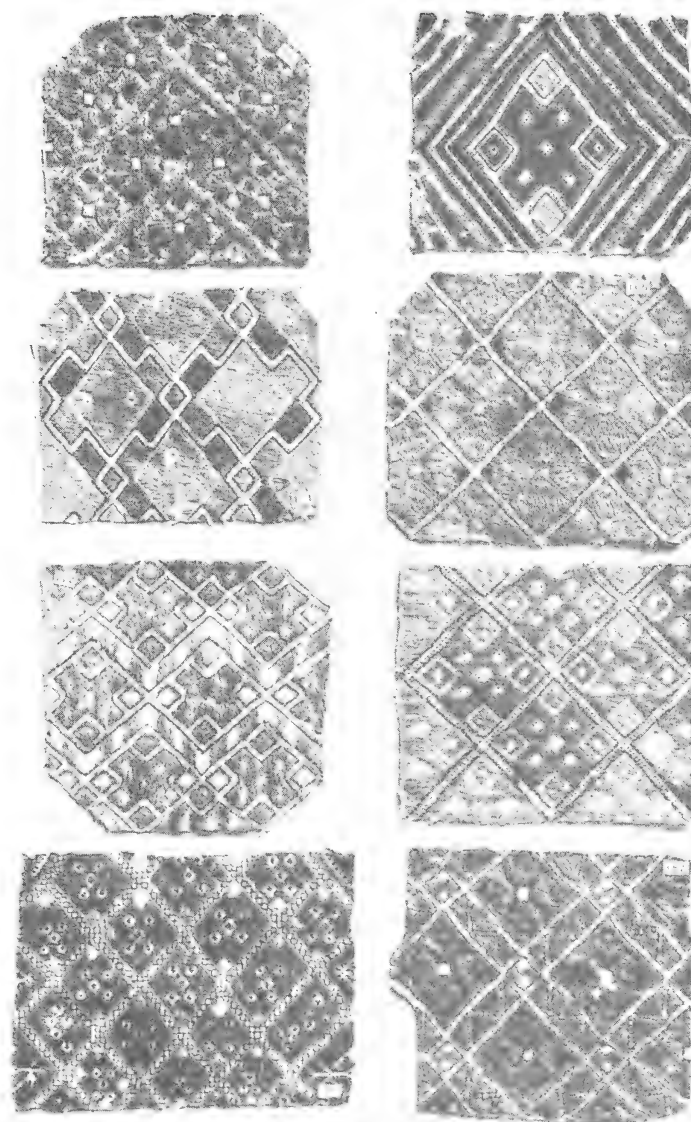
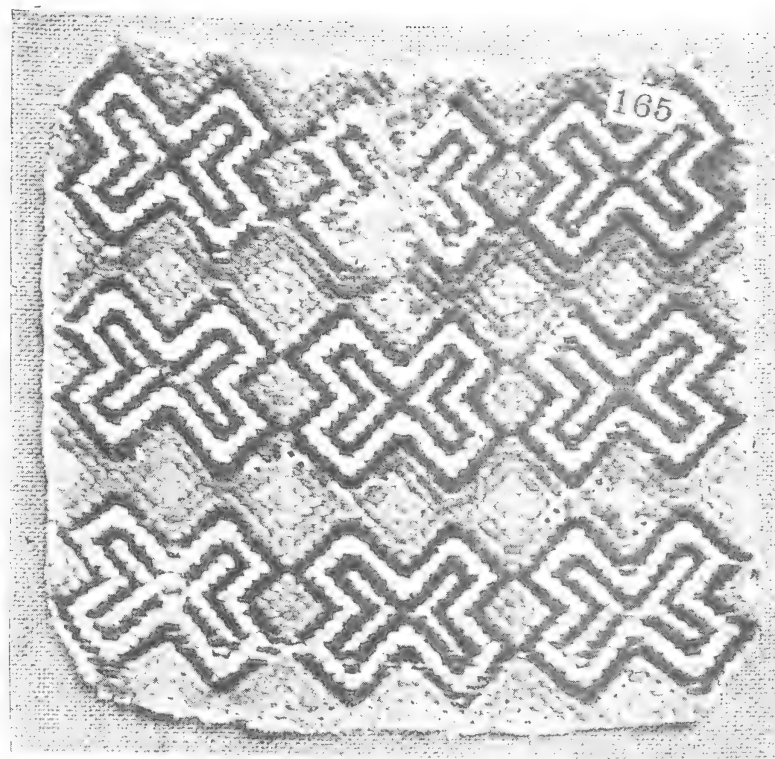
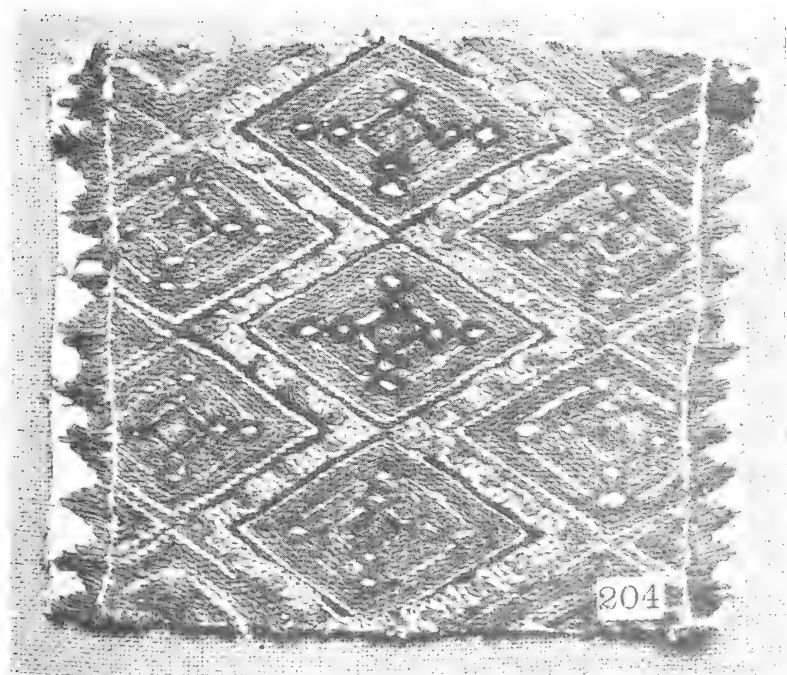
Figure 1.



Courtesy of Metropolitan Museum.



HUNGARIAN



HUNGARIAN

Courtesy of Metropolitan Museum

oration and shows another element introduced, the effect being of alternating horizontal bands of color built on the diagonal skeleton.

No. 4 shows the substitution of a flower form in center and the idea is suggested of decorating only one corner. If all four corners are decorated, the interest is liable to be transferred to the crossing, but this can also be done, or top and bottom corners only can be decorated, or the two sides as in Nos. 166 and 185. It is needless to add that these designs afford unlimited possibilities in the way of elaboration, and are as valuable in other crafts as in needlework.

Here are a few unusual color schemes taken from these embroideries:

No. 189—Dark blue pathway, dark olive in small diamonds, outlined in light olive, old rose cross and white dots.

No. 174—Tan ground, design in lighter and darker tan, dark blue and white. The corner design diagonally at the right of 174 has a color scheme of dark blue, tan, purple rose and dark brown.

MONTHLY STUDY PROBLEM

Students may send to *Keramic Studio* any number of designs based on this study and these designs will receive criticism either by letter or in the magazine.

MONTHLY COMPETITION

For the best sheet of solutions of the problem in black and white, six months subscription to *Keramic Studio* or \$2 worth of color studies or K. S. publications, as preferred.

For the best application of this problem in color to a ceramic form, one year subscription to *Keramic Studio* or \$4 worth of color studies or K. S. publications.

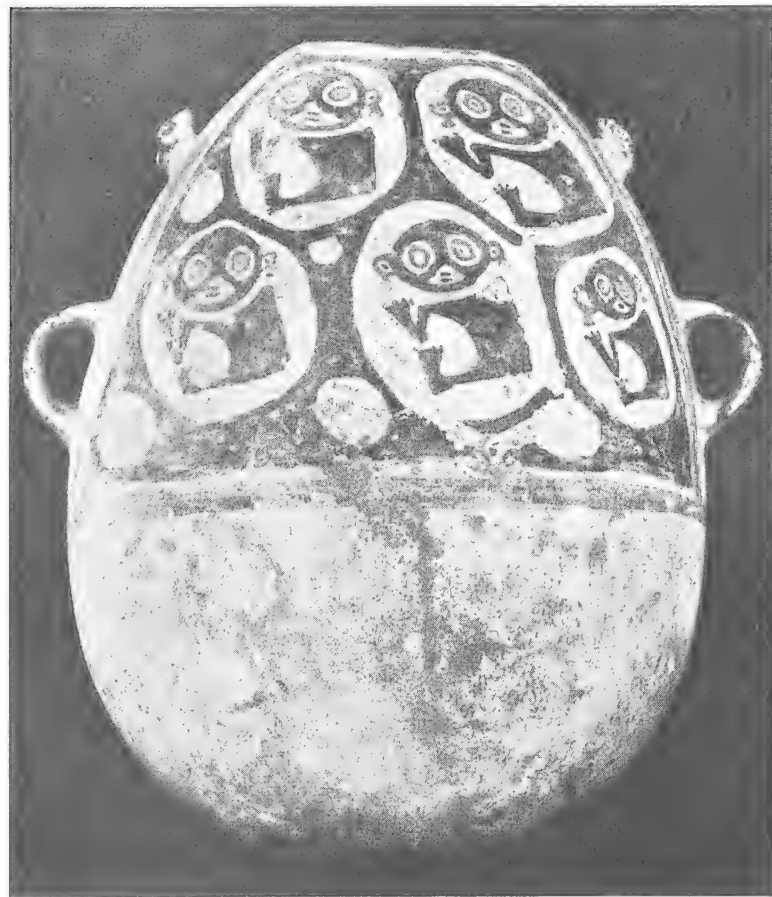


ILLUSTRATION No. 5.

Courtesy of Metropolitan Museum.



ILLUSTRATION No. 3—CHINESE

BUILDING POTTERY SHAPES

Adelaide A. Robineau

The accompanying photographs illustrate a problem in the building of pottery shapes that is of absorbing interest: the varying proportions of neck and body. The pottery student, especially the one who can use the potter's wheel, will find this exercise of the greatest value.

Make a heavy outline drawing of some shape that you fancy, and throw it on the wheel. Take another ball of clay and try a variation of the same form. It is exceedingly amusing and informative to see the different effects gained by very slight changes in proportions. This problem can also be worked out on paper with interesting results. (Fig. 4.)

In the two Chinese jugs shown in Fig. 1, a variation is made not only by lengthening the body, but also by placing the spout at a different angle and the handle higher in relation to the neck.

In the photographs of the two jars, Fig. 2 and 3, a change is also made in the line taken by the neck which turns in on one and out on the other. Personally, I do not care for the crease which cuts the taller jar in two.

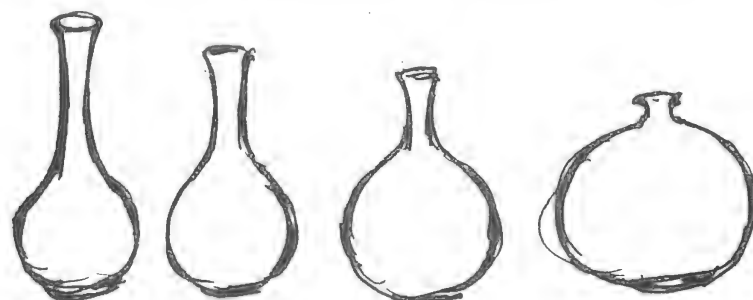


Figure 4.

The decorated Chinese jar (Fig. 5) is shown for several reasons. In the first place it is an unusual and interesting form. Then the handles are unique. The design, while grotesque, is most interesting in spotting and arrangement, and the final reason is that the writer would have said with certainty that the jar was Peruvian or at least South American, had it not the word of the Metropolitan Museum that it is Chinese. A curious fact in connection with South American Indian design, especially Peruvian, is the strong resemblance to the Chinese in many instances.

ART NOTE

The name of "The Twin City Ceramic Club" has been changed to "The Minneapolis Ceramic Art Club." The organization, combining the art workers of two cities proved too unwieldy and it seems best to separate the activities. St. Paul has not yet organized, but no doubt will at some future date. The Minneapolis Club is planning a spring exhibition at the Minneapolis Institute of Art which calls for at least five new and original pieces. The exhibition will open with a reception and every effort will be made to put Ceramic Art back into the limelight of popular demand. The exhibit will open the first of May and continue for two weeks.



ILLUSTRATION No. 2.—CHINESE



ILLUSTRATION No. 1.—CHINESE

Courtesy of Metropolitan Museum.

KERAMIC ART

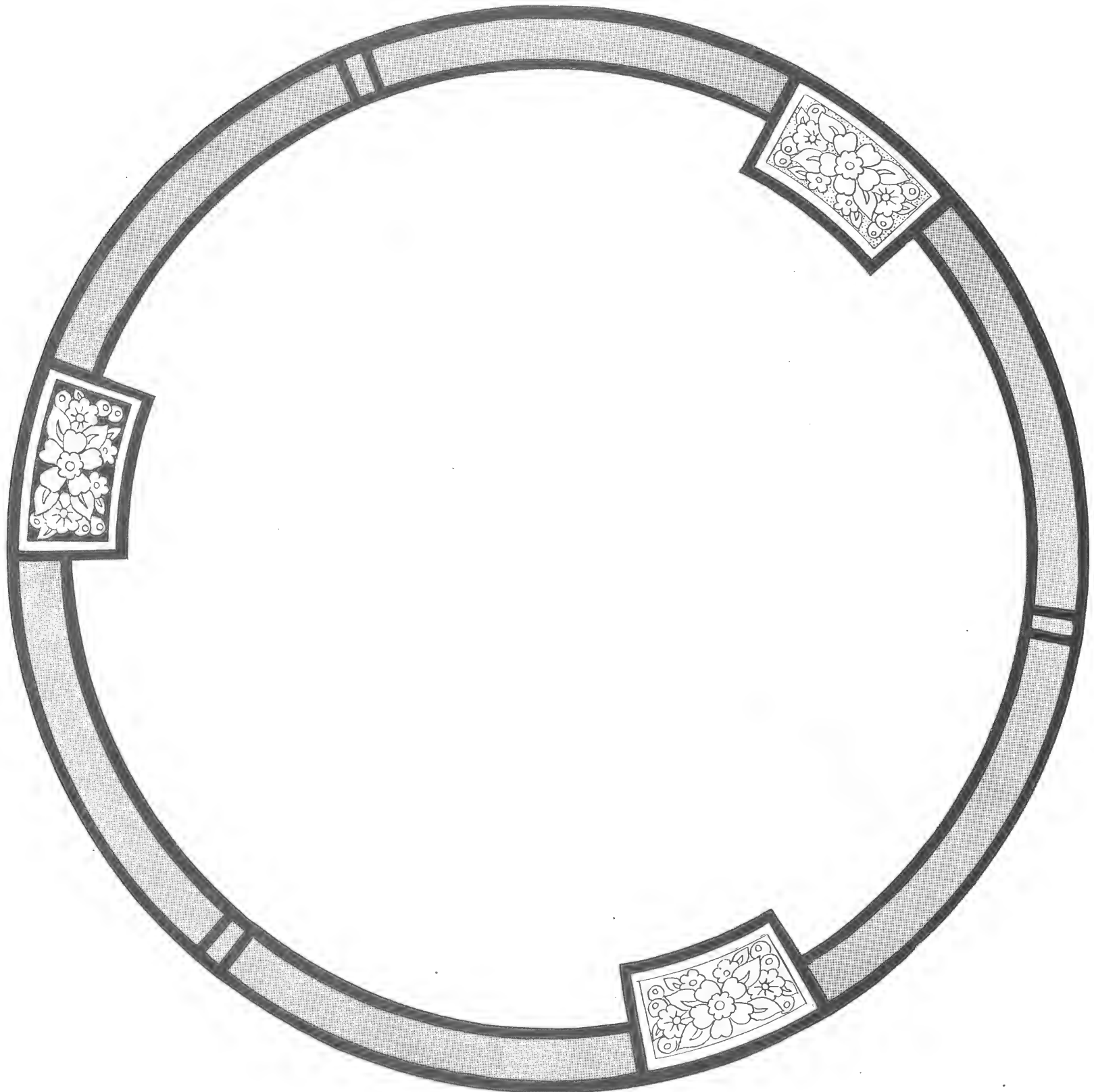
(Continued from page 163)

home spirit into the home is the decorative idea intelligently carried out.

I believe China Decorators would profit incalculably by a thoughtful study of Interior Decoration. Such a book as "The New Interior" by Hazel Adler (pre-war product but

still advanced in thought) puts one en rapport with the subject and suggests all sorts of practical ideas to the specialist as well as to the creator of the ensemble.

To get into touch with home makers and home needs is I am sure the practical thing, that is what the factories aim to do and that is what the professional decorator must do if we would compete for our share of the world's business.



CONVENTIONAL PLATE—MRS. F. H. HANNEMAN

OUTLINE in black. All bands are Roman gold. The background of the panel of flowers may be black enamel, gold, or gold dots. The space between the gold bands is Celadon Green. The largest flower is two shades

of pink enamel, the next flower is yellow enamel, the forgetmenots, turquoise; the berries, violet with red centers. Leaves, green enamel.



FOOTED JAR, CONVENTIONAL BIRD—ESSIE FOLEY

OIL centers of flowers and edge of bird and dust with Bright Green. Oil head of bird, large spaces on handles and feet of pot and band on lid, and dust with 2 parts Water Blue, 1 part Banding Blue. Paint outline around flowers and the fine line in panel around bird with same colors. Oil wing of bird and dust with Glaze for Green. Breast of bird is dusted with Yellow for Dusting. The

geometrical design on jar is oiled and dusted with Grey Blue, begin oiling at edge of jar and follow the space.

2d fire—Oil all the remaining white spaces except flowers and bill and feet of bird, and dust with 2 parts Pearl Grey and 1 Ivory Glaze. If the white spaces are too glaring, a thin wash of Mixing Yellow and a little Dark Grey may be applied.

BEGINNERS' CORNER

JESSIE M. BARD - - - - - EDITOR

Williamsport, Pa.

INDIVIDUAL SET

Design by Essie Foley

OIL leaves and stems and dust with 2 parts Water Blue and 1 part Banding Blue. Oil flowers and dust with Florentine Green. Oil bands, handles and two center vertical lines and dust with 1 Pearl Grey and 1 Deep Ivory. Paint the fine inner line around the panels and the stems with 1 Banding Blue and 1 Copenhagen Blue. Clean all the white space thoroughly and straighten edges of dusting with an orange stick.

ANSWERS TO CORRESPONDENTS

M. O. I.—1. Are service plates always 10½ inches? That is so little larger than the 9¾ dinner plate that I thought the 11½ inch might possibly be used.

2. Should the service plate match the gold initialed dinner set? My salad and bread and butter plates are in green with gold edge and I am wondering if I may use this green and gold in some very conventional arrangement and add to it some rich blue.

Answer—1. The 10½ is generally used but the larger size may be used if preferred.

2. Many people vary the design in a set, keeping only the general color scheme alike, so your suggestion would be all right.

W. J. L.—1. I am planning on getting a banding wheel and wish to know if you will tell me how I could charge parties renting it.

2. I want to make a black enamel dragon (flat) on Satsuma vase and would like to outline the entire design in Gold. What shall I

use as a base for this raised gold outline and when is it best to put the outline on?

3. Can one decorate any glass that is found on the market?

4. Which are the best water colors in tubes or jars? Why?

5. Could you also send me a list for firing prices?

Answer—1. If they come to your studio and use the wheel there, it would probably be best to charge by the hour or half hour.

2. There is a powder called "Raised Paste for Gold." It is mixed with a little fat oil of Turpentine, just enough to change the color of the paste, not enough to hold it together, and then with Garden Lavender Oil. Gold can be applied over it when it is thoroughly dry without firing it first. It is best to apply the Gold twice and it should be applied for the last firing so it will depend on the number of fires you give the enamels as to when to apply the paste, it will stand three or four fires if not applied too heavy.

3. Most of it can be used though some require more careful firing.

4. They are both good but the tube colors are easier to use because they are softer and the brush can be filled more easily with it.

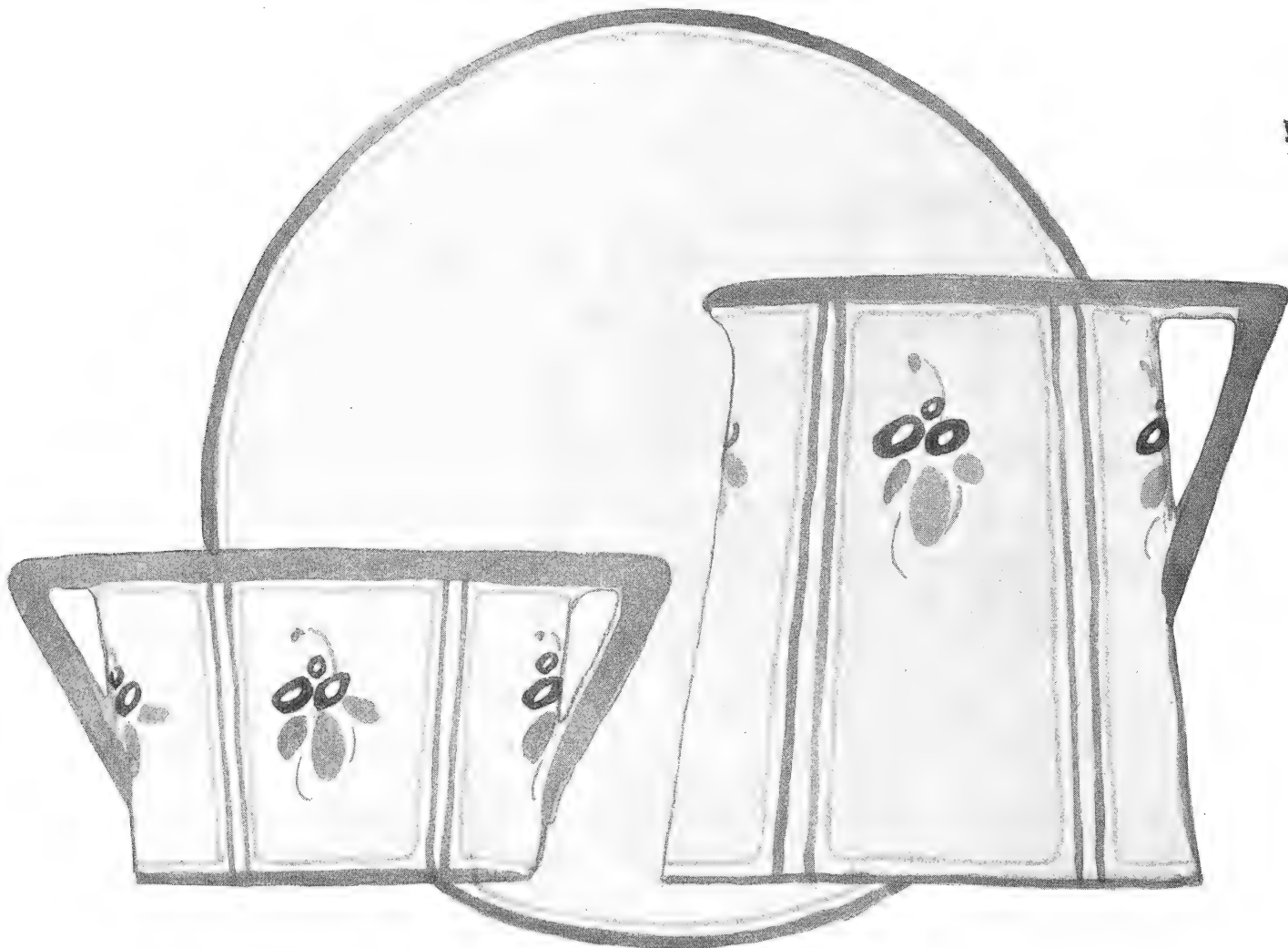
5. We have no firing list. Most people have a standard price for a few pieces and gauge other pieces from that according to size and amount of room it takes in the kiln. Cups and Saucers usually are 10c, 8½x9 inch plates 10c, cake plates 15c, etc.

E. A. H.—Will you tell me if hard or soft enamels can be used over the ivory glaze after or before it has been fired or over any other pale tint?

Answer—A pale tint will not affect the enamels. Use the hard or soft enamel according to hardness of the ware.

M. A. W.—We have recently seen lamp shades made of parchment and painted. The effect is transparent when the lamp is lighted. Can you tell me what kind of paint is used for the work and what to use in mixing it?

Answer—To tint parchment lamp shades thin the regular oil paints with turpentine and just a little linseed oil, then decorate with the colors using just a little turpentine, if you wish the decoration to be solid so you do not see the stroke of brush, put a coating of white oil paint over the pattern, allow this to dry then paint the colors on the white covering.



INDIVIDUAL SET—ESSIE FOLEY



HANGING FERN BASKET

Henrietta Barclay Paist

GROUND green. Design, brilliant enamels—Red, Blue and Green. Edge and handles Black enamel.

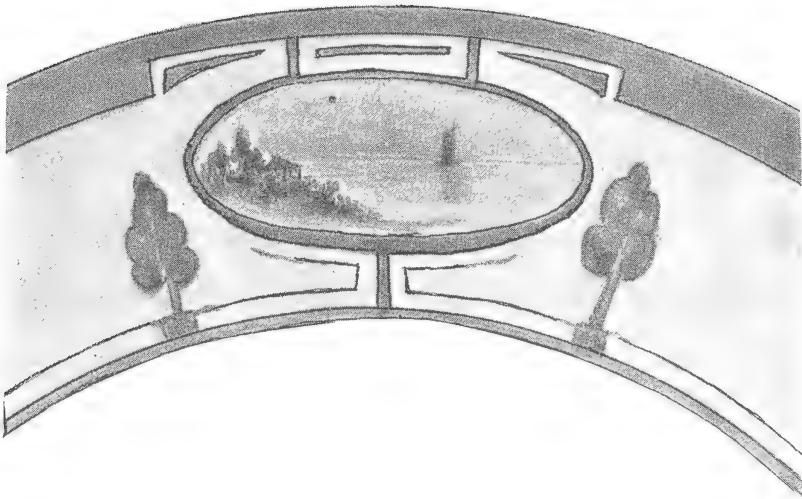


PLATE BORDER—LANDSCAPE

OIL grey bands and trees and dust with Glaze for Green. The fine line and the three small grey spaces at edge are Green Gold. Paint foreground in landscape with Apple Green and a little Yellow Brown, the trees with Apple Green, Shading Green and Banding Blue, with strong touches of Copenhagen Blue and Banding Blue in deepest shadows. The look-out house is Yellow Brown with touches of Violet and Banding Blue for shadows. Sky is Violet, a little Blood Red and Deep Blue Green near horizon, with Deep Blue Green and Sea Green for the light tone. Water is the same color, using more Violet and Banding Blue. Sail is a thin wash of Yellow for light and Yellow Brown

and Violet for shadows. Boat is Yellow Brown. Shadow in water is Yellow Brown and Violet.

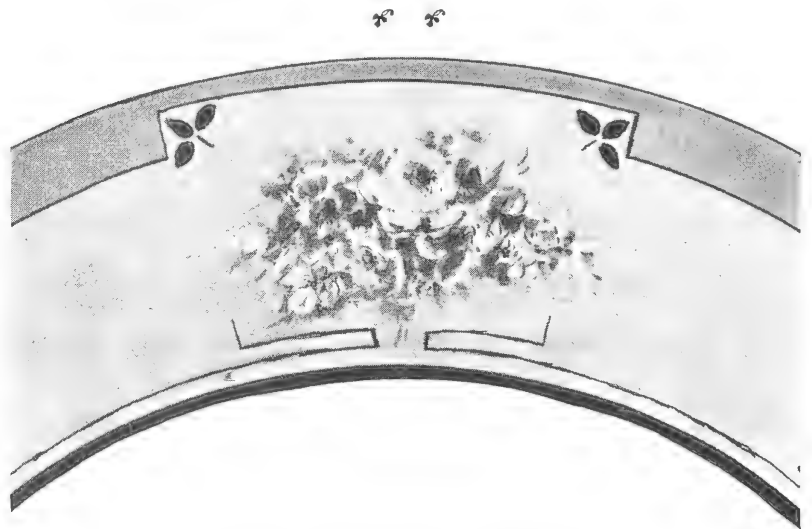
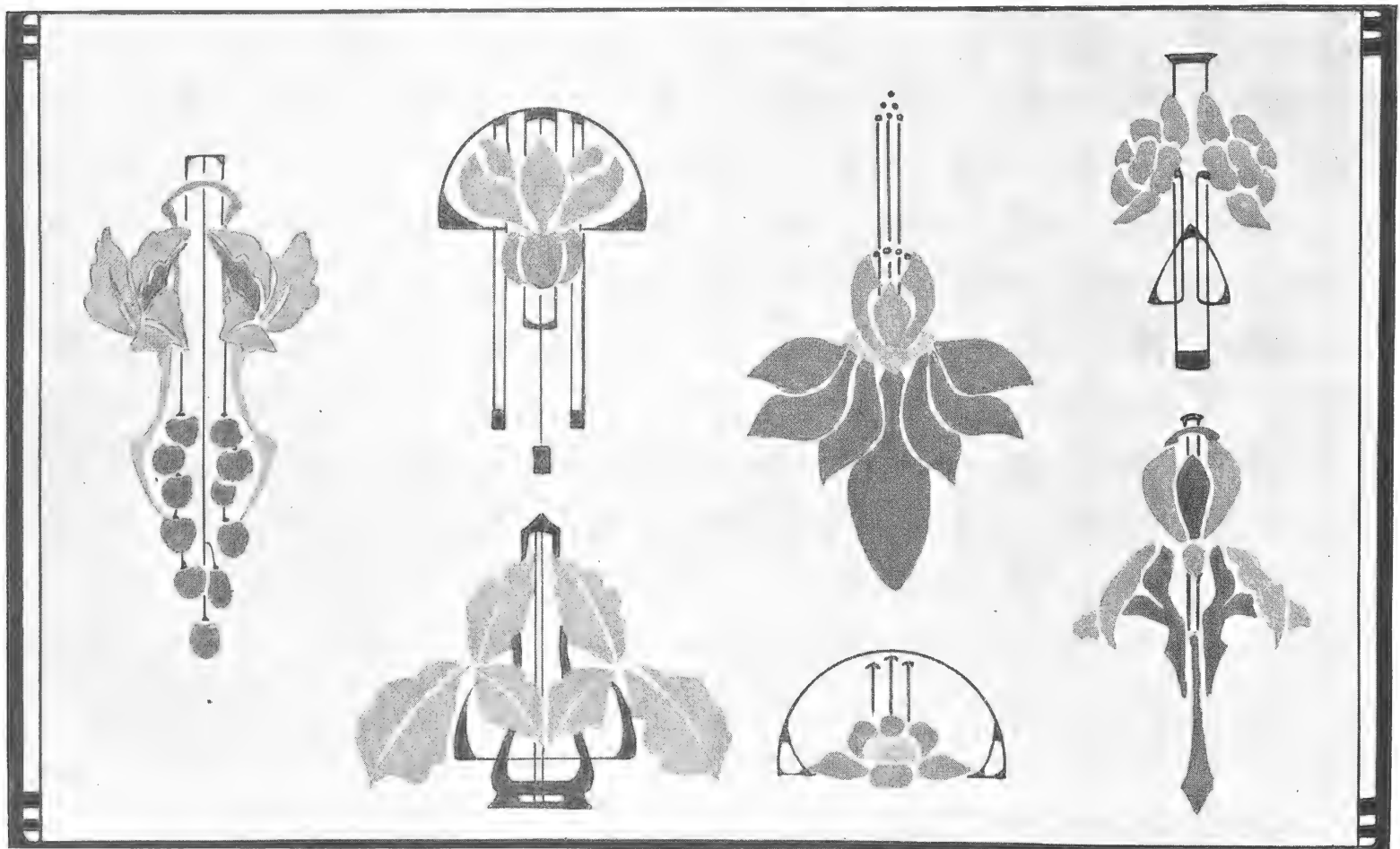


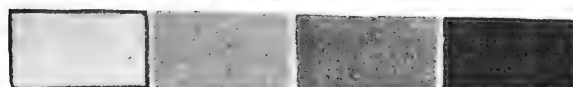
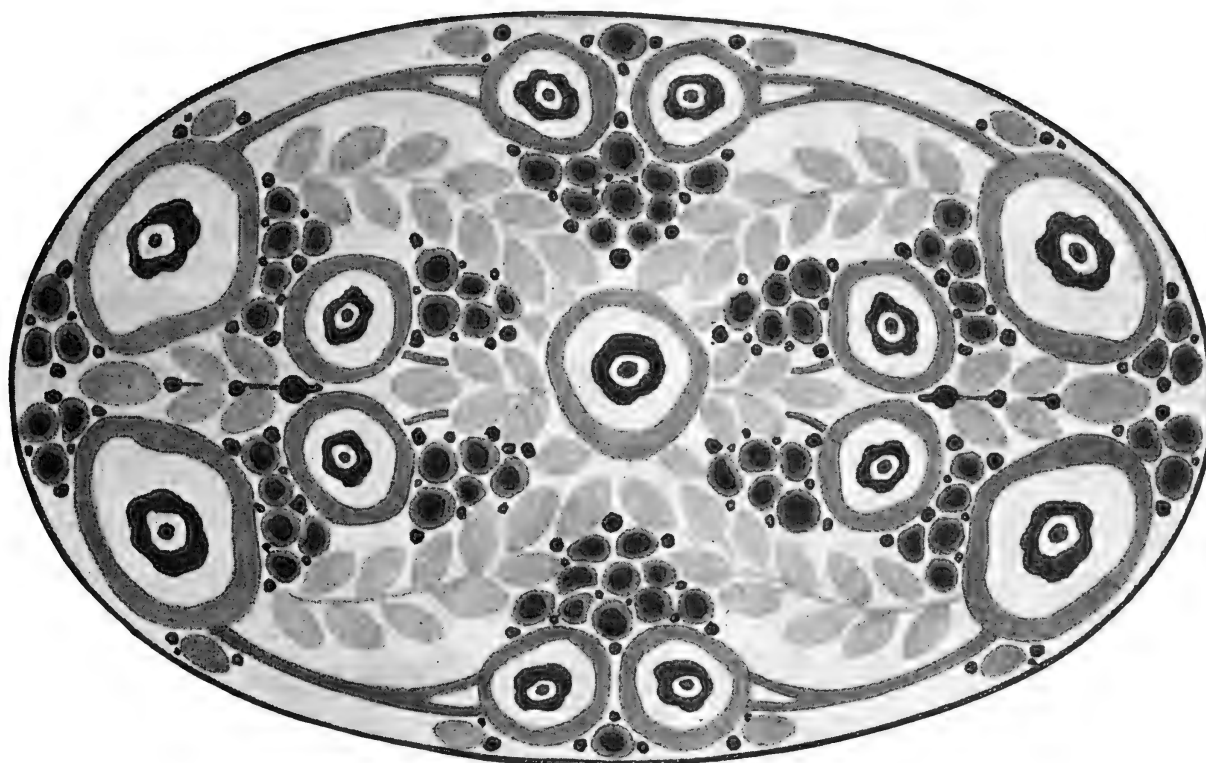
PLATE BORDER—ROSES

P AINT roses with a very thin wash of Rose for the light tone and use it a little heavier for shading. For center use Rose and a little Blood Red. Leaves are Apple Green and a little Albert Yellow for lights and Yellow Brown and Brown Green added for darker tone. Add some snappy touches of Blood Red in touches of background, also Yellow Brown in some places and Violet. Black lines and leaves are Green Gold and the grey edge is painted with Dark Grey and a very little Rose.



MOTIFS FROM THE DAHLIA—FLORENCE R. WEISSKOPF

These motifs taken directly from the dahlia study using transparent tracing paper. The supplementary lines are done in Black Ink and the portion traced in Opaque Wash. They will make interesting repeats in a border or may be used singly on small pieces of china. Will lend themselves particularly well to gold or silver with one or two delicate tones for table ware.

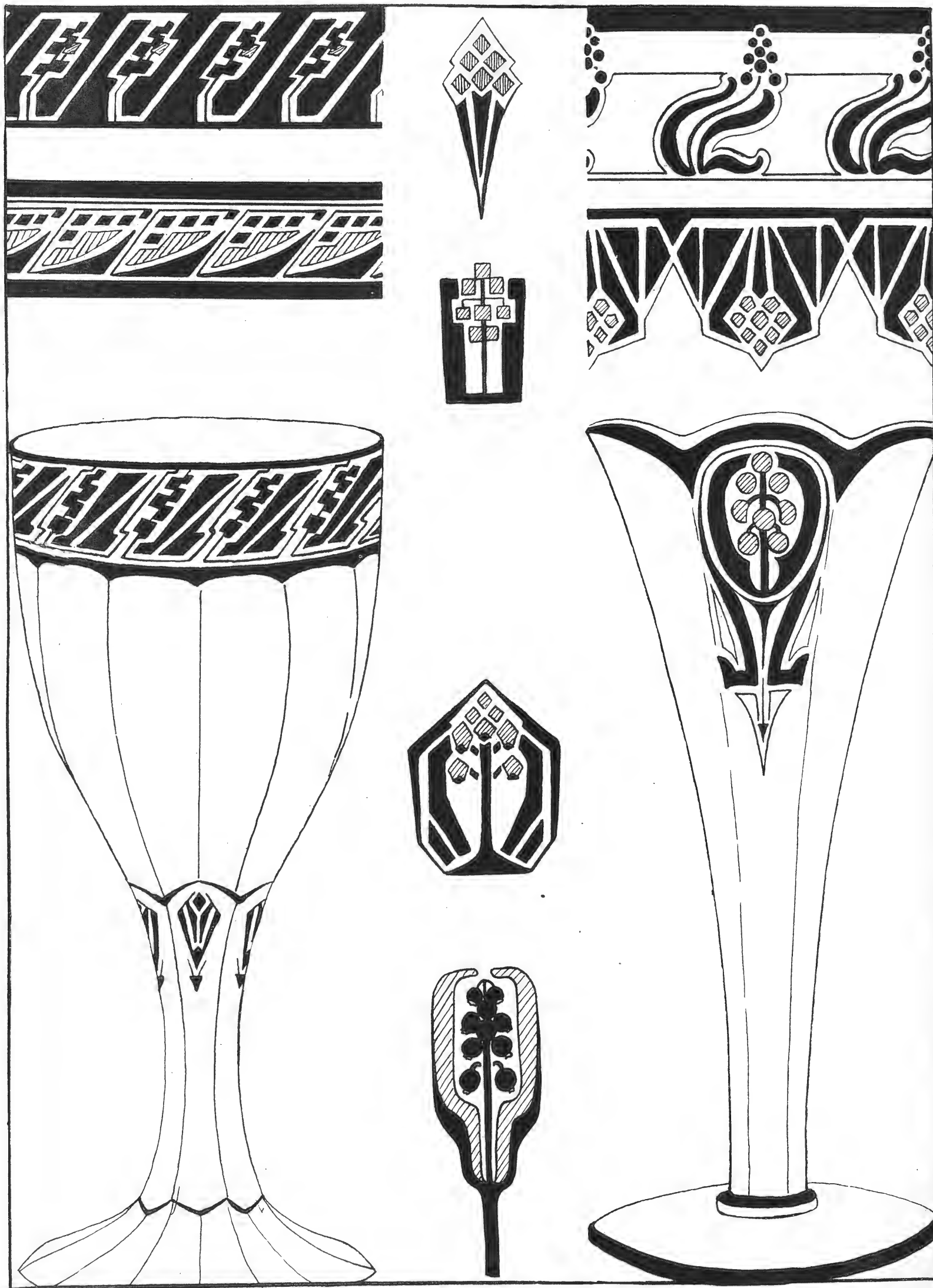


CARRIE HETLAGE RIEHL



TOP OF BOX—VENITA JOHNSON

To be used on Belleek ware or Satsuma and carried out in enamels. Flowers and all darkest tones are Cadet Blue. Centers of flowers are Celtic Green. The remaining spaces are Warmest Pink.

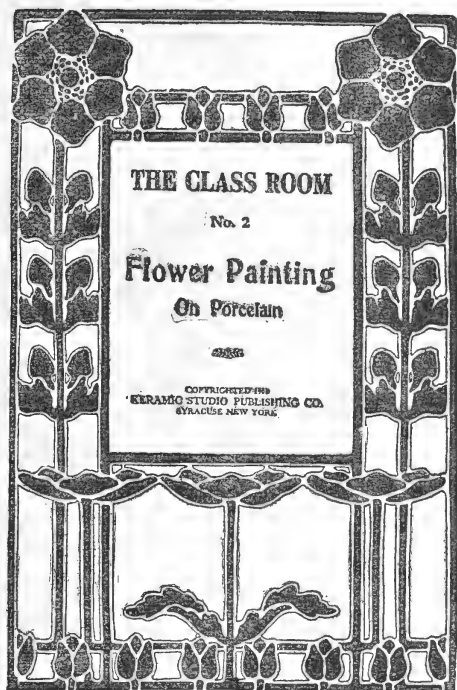


GLASS DESIGNS, GRAPE HYACINTH MOTIF—M. A. YEICH
 Light tones of Blue and Green enamels on Mother of Pearl Lustre ground.

Ben Franklin Issue of War Stamps Ready.

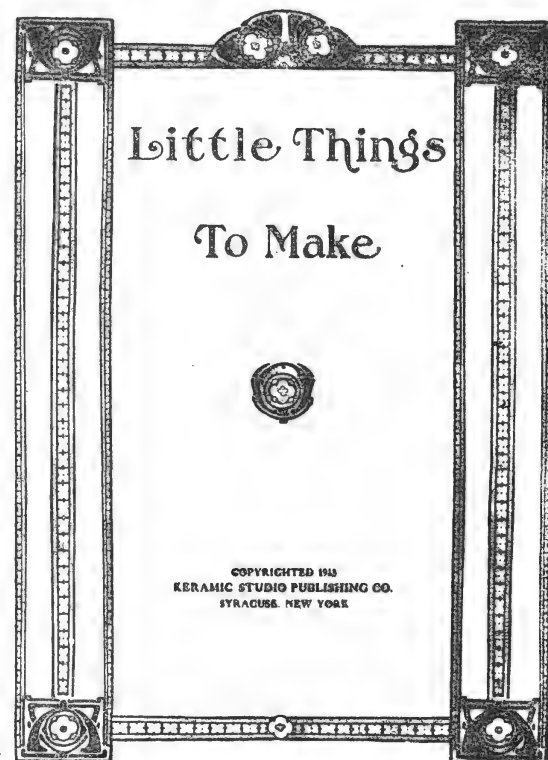
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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR

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BOWL—LEAH RODMAN TUBBY

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Vol. XX, No. 12.

SYRACUSE, NEW YORK

April 1919

A PART OF AMERICA'S RECONSTRUCTION JOB

By RICHARD F. BACH of the Metropolitan Museum



HE words industrial art imply the relation of art to industrial or mechanical production, which in daily parlance signifies the relation of appealing form and color to utility. They mean that usefulness, while remaining an essential objective, is shorn of its ability to contribute to cultural progress if it is not made sufficiently attractive to contribute pleasure to human environment. This relation between industry and art is embraced in the word design, a type of thinking that Americans have been too ready to let others do for them these many years.

Objects of industrial art without an adequate inspiration in design serve their function as well as a piano played when out of tune.

Objects of industrial art without an adequate inspiration in design serve their function as well as a piano played when out of tune.

American business men are known to be shrewd, yet their shrewdness is too momentary in its application. In the great field of the industrial arts commanding an outlay of \$5,000,000,000 each year these very business men have not taken thought for the future. They wail for the designers that Europe has recalled, they lament the fate of American furniture, and turn around to make just what they have made before with a minimum improvement on the plea that design is too expensive, whereas correct reasoning would show that good design is an investment costing less than any other single factor in industrial arts production when considered in terms of ultimate cash returns.

There is but one help for manufacturers in the industrial arts field—only one; education. They must educate designers, they must establish schools for training designers, they must realize that design is a cash asset, an all-for-business investment in every piece they turn out, in every yard of goods they print or weave. They must appreciate that design does not mean "fancy" pieces or over-elaboration. In short, they must come to the conviction that design means quality and that good design commands a good price. Birch is not mahogany; garish convolutions are not ornament. Refinement is the index of taste and taste is the keynote of American industrial advance. Education points out the difference between the artistic progress of France and the industrial art stalemate of America.

In many branches of life men have been the salvation of their business enterprises in the training of those to whom they pay salaries. In the industrial arts field the voice of not one manufacturer has been heard in favor of schools to teach designers. Rather a million dollars for mass output to achieve large selling figures now than five thousand dollars toward a school whose human product will make the one million into ten within a few years. Rather hundreds of thousands of inferior designs to serve as drugs for American taste than a few hundred of high quality designs that will gain for us the international respect without which our product will command no price abroad.

Rather self-seeking individual factory output than unified patriotic endeavor for the good of America.

Schools we must have—in every branch of industrial art production we must have school training as a feeder for the factory of the future. Designers will surely always come up from the ranks, but if there are potential designers in the ranks of factory hands, they deserve the chance to make the journey toward a designers' salary by the line of least resistance.

The school is a part of the factory and the fact that it is not under the same roof with the machinery of production does not alter this truth. To hesitate to train designers to turn out the best for the American market is to waste material, to waste effort, to waste money, to waste the precious time which we have lost in depending upon Europe so long.

To the manufacturer we say: The schools you help to found now will not thank you for your patronage, for you will be doing yourself a favor in contributing to their support. In founding schools you are simply putting money in bank. They will return many times your cash investment. They will bring you designers capable of raising American standards to an eminent position among nations. Is it worth while to help yourself? Is it worth while to help your field of production? Is it worth while to help America?

By all means let education do the job—let "schools, schools, always schools" be your slogan and let us have these schools now. Every day lost is a handicap. If you have faith in the future of American industrial art, build for that future. Do it now.

The Metropolitan Museum of Art is a large central laboratory for the designers and manufacturers of the metropolitan district. In fact, its lines of effort reach to remote corners of the country. It maintains lending collections of many kinds—photographs, lantern slides, maps, charts, actual samples of textiles and laces, casts, and even post cards. It distributes annually many thousands of photographs which are used directly for working up designs in the designing rooms of industrial arts producing plants, the cost of such photographs being so nominal a consideration that that department of the Museum is constantly overworked. In the Museum building it maintains enormous collections of direct value to men in the practical fields, a convenient textile study room, ten thousand samples of textile art of all times, many costumes—this much in the textile field alone. The entire collection of industrial arts objects embraced under the general title of decorative arts numbers fifty thousand. There are published a large number of bulletins and leaflets describing the work of the Museum in the educational field. These are widely distributed in many thousands each year.

There is maintained a decent service involving the entire time of three Museum instructors engaged in bringing home to visitors of all kinds and classes the value of individual pieces or of entire collections. There are given annually several courses of public lectures. There is maintained for the benefit of manufacturers, designers, craftsmen, and

artisans a special department in charge of an experienced chief whose office it is to make the collections directly accessible, to assist in finding suggestions, recommending developments in design, and in general, in working out the direct influence of the finest things of all times for the greater good of American design in the present.

The Metropolitan Museum regards it as the sincerest form of war time effort to contribute in this way toward the steady development of the arts of peace in anticipation of commercial rivalry during the reconstruction that will surely follow the world conflict. In Washington legislators have given thought to methods of steadying our lives when the job over there was finished. They have foreseen that we must now prepare those counter weights which will help to bring us back to an even keel. Among these counter weights, the arts will play a leading part. In order that they may assist in making comfortable, convenient, and attractive, the environment of our returning fighters, in order that they may assure the predominance of America in the industrial arts producing field, manufacturers must give thought to the education of designers. They must build for the future. They must found schools and profit by the splendid efforts of our great museums. For New Yorkers, the Metropolitan Museum offers advantages unequalled by those of any public institution devoted to educational purposes beyond the public schools themselves.

✕ ✕

"MADE IN AMERICA"

Henrietta B. Paist, Ass't Editor

THIS is to be the new slogan—the new ambition—for American producers, IF I mistake not the thought and tendencies of these days looking towards reconstruction; and surely Industrial Art will come in for its share of the honors.

Everyone knows that the great distinction and the largest asset of France have always been the originality and the beauty and refinement which have added so much to the intrinsic value of her art products.

To bring about this pre-eminence in art France has fostered her talent by every means possible. Schools of Design and Fine Art, travelling scholarships, museums, all have been the obligation of the State, and France has reaped her reward in money and reputation.

We do not know when our Government will assume like obligations, but we have our art schools and museums and must make the most of them.

We are told that the war has left America minus fifty thousand craftsmen; and Europe will not be able to contribute from her talent.

The obvious need then—and our opportunity—lies in the development of home talent. Of course, a great Industrial School, not alone for the student craftsman, but one which, through illustrated lectures, would aim to cultivate taste and discrimination in manufacturer and salesmen, would facilitate matters, but we have a growing number of art schools where the student can learn honest construction, and the true elements of design, as well as most of the crafts.

Not all of us are interested directly in a foreign market, but we are all concerned where pride of country is at stake; and the development of a national art begins in the home. Furniture, dishes and wallpaper make a home only when they have a certain harmony of character, and national characteristics are felt most in the home equipment. When we have really developed a *national style* which pos-

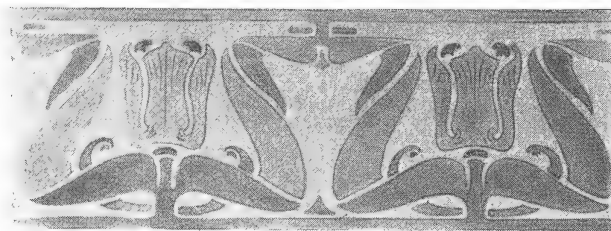
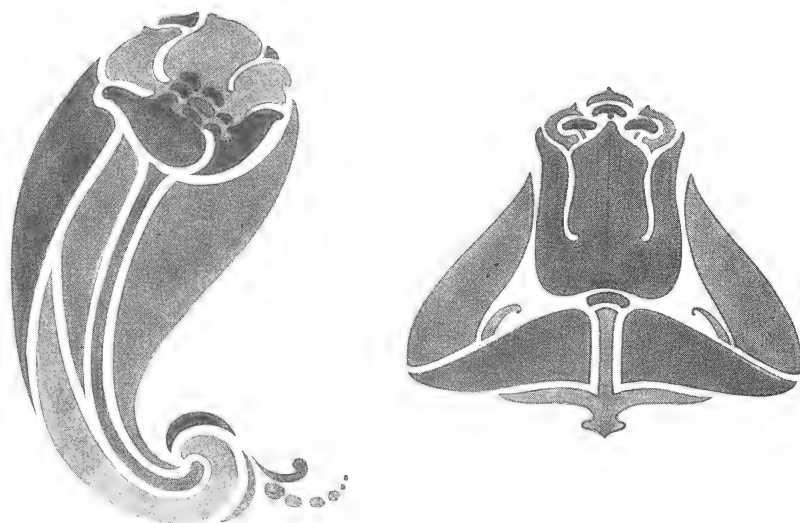
sesses unusual artistic value, the demand will come. But we need faith in ourselves and a national pride; we need the western spirit which booms its own resources. So let us work with faith and optimism, and whether or not we are personally concerned in broadening our commercial opportunities, we must have a national pride and broader sympathies if "made in America" is ever to mean as much to Europeans as European products have meant to the American purchaser.

✕ ✕

ART NOTE

The Minneapolis Ceramic Art Club entertained at luncheon on Friday, February twenty-eighth, for Mrs. J. F. Friesen (nee Huntington) now of Los Angeles, Cal. Mrs. Friesen was vice-president of the club at the time of her marriage, and still retains her club membership. The Club has federated with the State Federation and will eventually belong to the National organization; this would seem a wise move for Ceramic Clubs in general, as it enlarges the scope, broadens the interests, increases the acquaintance and incidentally the patronage.

✕ ✕



TULIP MOTIF UNITS—HENRIETTA B. PAIST

✕ ✕

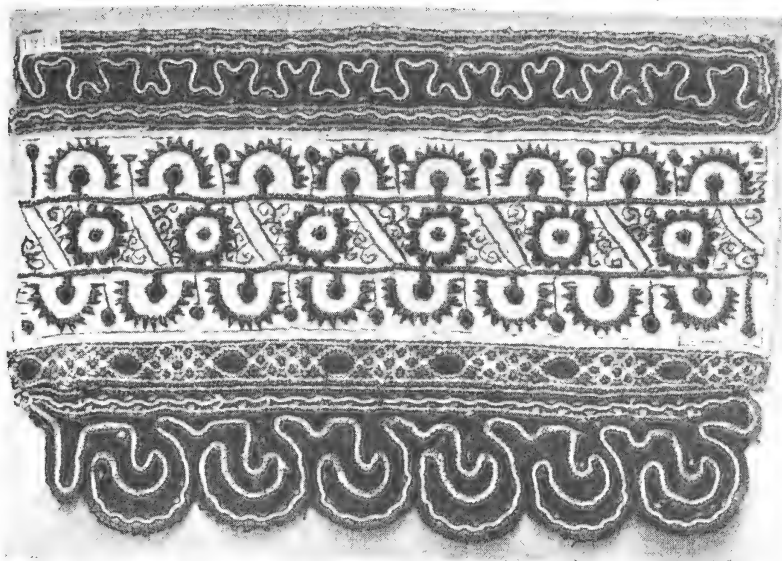
DARK AND LIGHT IN DESIGN—AN OBJECT LESSON

[Illustrations by Courtesy of Metropolitan Museum]

Adelaide Alsop Robineau.

AT first sight it will be difficult for the average worker to find anything of value to the Ceramic designer in the illustrations on this page. The main reason for their publication is the striking object lesson of the different effects to be obtained in the same design by varying the dark and light arrangement.

These three pieces of Hungarian lace have practically the same design. The different effect is simply a matter of



Hungarian

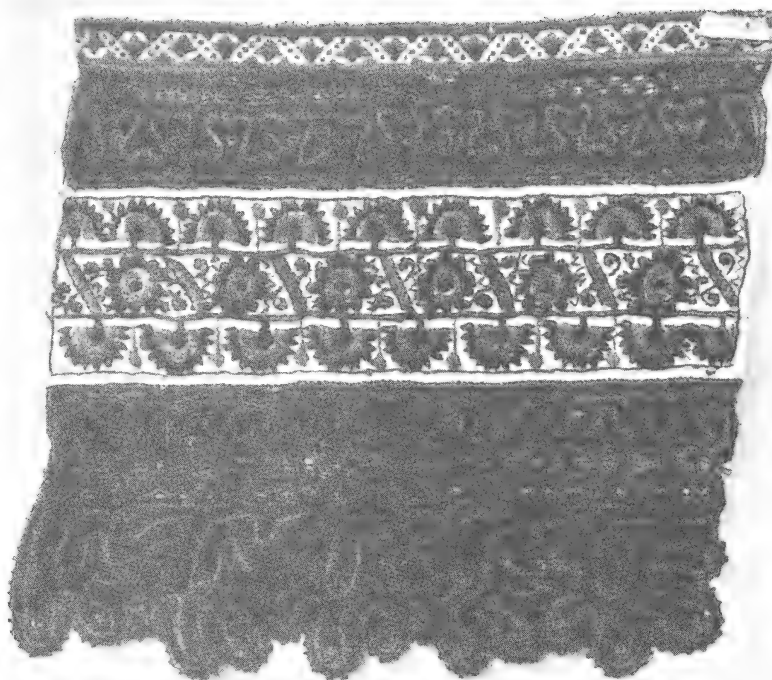
color and it will be evident to the student that this variation can be almost unlimited.

One thing to keep in mind always in working out designs in color is that the main motif, whether simple or complex, must have unity of color, so that, if translated into dark and light, it will still be unmistakably the main motif.

For this month's problem the acorn and leaf motif is to be rearranged into a border or other decoration suitable for ceramics. It is then to have four different treatments in color. The little scrap of lace below the acorn border shows charming light and dark values. In this case the background is colored and aids in giving a rich effect.

There are two principal modes of reaching color effects: harmony and contrast. Either method will bring charming effects if properly thought out. Try several color schemes before selecting the four to be sent for criticism and competition.

An illustration of harmony: On a warm light yellow brown body, design in black, olive green, dull peacock blue, with small spots of orange. Bits of dull red and purple could also be introduced. The warm yellowish tone of the ground can be carried over the entire design in a second fire, bringing all parts together in better harmony. A bind-



Hungarian

ing all over background tone of this sort is always effective, as a color scheme to be harmonious must have in every color a touch of one prevailing tone.

Illustration of contrast: On a white ground, flower design. Leaves, two shades bright green. Flowers, purple and blue, red, orange and yellow centers. Black stems and center touches. In this case the colors must be kept pure, as the white is the prevailing harmonising background and white contains only the pure prismatic colors.

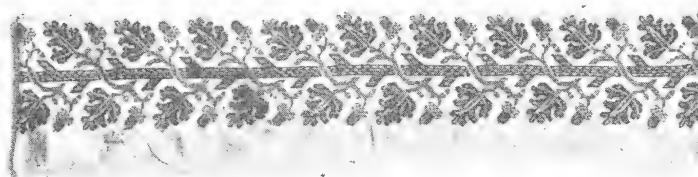
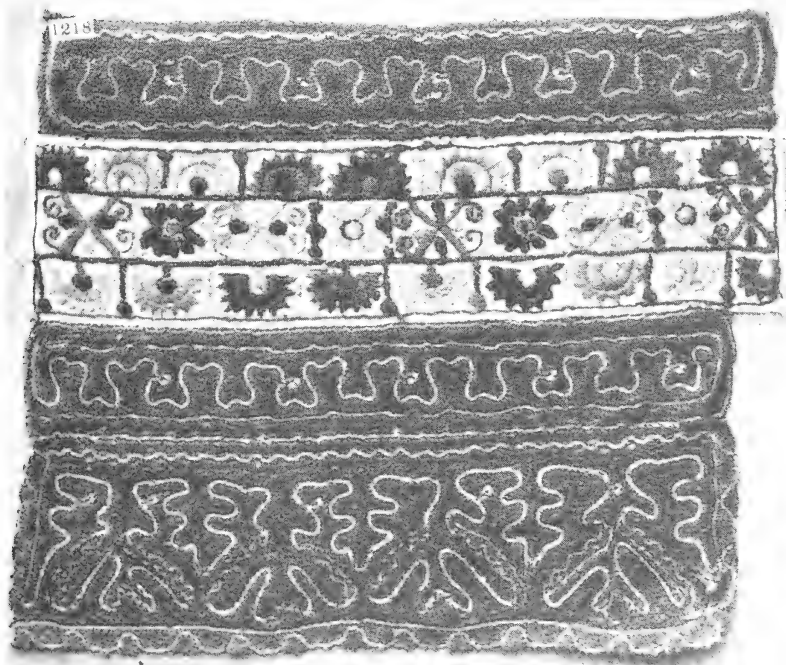
MONTHLY STUDY PROBLEMS

Students may send to *Keramic Studio* any number of designs based on this study and these designs will receive criticism either by letter or in the magazine.

MONTHLY COMPETITION

For the best sheet of this problem in color, six months subscription to *Keramic Studio* or \$2 worth of color prints or *Keramic Studio* publications, as preferred.

For the best application of this problem in color to a ceramic form, one year subscription to *Keramic Studio* or \$4 worth of color prints or *Keramic Studio* publications.



Hungarian

STENCILLING

Albert W. Heckman.



SOME of the first things that come to one's mind in planning a design are, what is it to be used for and what is to be the medium of expression. It is generally conceded that the kind of a design that one makes must be consistent with the medium of expression and must be kept within the legitimate limits of the particular craft in hand. Therefore, in planning a design for a stencil, as we shall do in this instance, we want primarily to make a design that has fine quality as a stencil design, and, at the same time, to make one which will "cut" properly.

First of all let us consider the source of the design or the motif we shall use. This question comes up with each new problem. Whence shall we get a motif suitable to the making of a stencil design? Anywhere, save from the ready-made stencils on the market. One of our ever present problems is, how are we to develop our capacity for creative skill, and, were we to buy a ready-made stencil, no matter how many times we would apply it, we would defeat our own interests. Select a motif from your sketch book, from your files of *Keramic Studio* or take a flower drawing, as the writer did in this case (see figure 4) and see what you can do with it. Take a bottle of Higgins Ink and a brush that is not too small and make "stencil interpretations" of it, as you might say, beginning with something very simple (see figure 5 and figure 6) bearing in mind all the while that the black areas are to be cut out. Figure 7 illustrates one of these so-called interpretations made from a flower drawing and carried a step or two further than in figures 5 and 6.

You will soon find that the success you have both technically and artistically depends upon a careful and thoughtful use of the "ties", or those parts of the paper that hold the design together. Avoid as much as possible the use of "ties" which serve merely as "ties". Make them play an important part in the design itself, for you will find that in the most successful stencils they always do this. Charcoal, too, is an excellent medium to use in planning a design of this kind, for here you can "mass in" the whole design and then, with the aid of an eraser, you can take out all the lines or spaces which correspond to the "ties". After you have made several variations of the motif, plan the



Figure 2

pattern, or the manner in which you want to repeat the motif. See figure 8. (Ties are portions of the background which hold the stencil sheet together.)

Perhaps after planning your design in dark and light and then in color, you find some places where you want to place one color over another. To do this it is necessary to make and use more than one stencil. For instance, figure 3 illustrates a textile which was made with the use of two stencils, figures 1 and 2 respectively. After the design was planned on paper a stencil, as illustrated in figure 1, was cut and then another which registers with it exactly, as illustrated in figure 2, was made. Four colors were used in this design and stencil No. 1 was applied first—the large fruit-like form was put in with ultramarine blue, the next largest form was put in with alizarine crimson and the remaining opens were stencilled in with emerald green. After this was quite dry the other stencil was applied and the leaves were stencilled in ivory black and the small dots in emerald green.

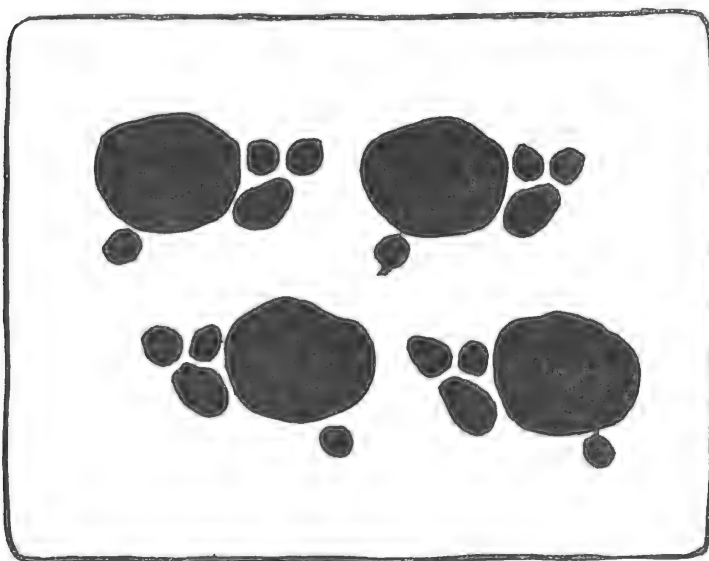


Figure 1

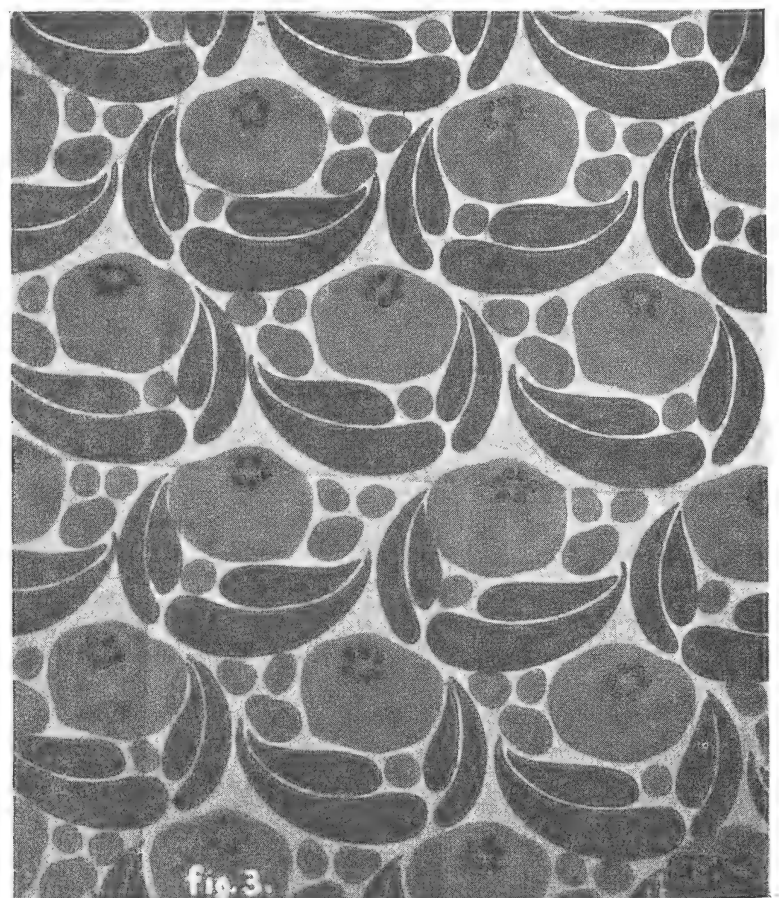


fig. 3.

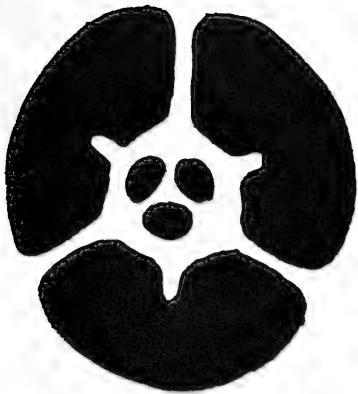


Figure 5



Figure 6

It is advisable, in planning this design for a stencilled textile, or any kind for that matter, to keep in mind for what the textile is to be used; that is, for a hanging (see figure 8) or for a covering (see figure 3) and plan the design accordingly. Then too, the quality of the material should govern the nature of the design. We would not care for a heavy design on light airy material nor would we care for a light airy arrangement or color scheme on a heavy material—a Russian crash for instance. Working out a color scheme with a stencil, as with a wood block, if it has not already been done on paper, is a delight. No end of variations can be made, from which to choose the best, and consequently there is no excuse for not having something that is satisfactory, especially if you use for a ground fine neutral tones, which so many textiles have, and which lend themselves so agreeably to the producing of fine color harmonies.

Stencil paper for the making of a stencil can be had from practically any art supply shop or it can be made from heavy manila paper which has been given a coat of linseed oil. The most professional way to make stencils for all-over textile patterns is out of thin sheets of brass. It was the writer's privilege several years ago to work and study in a studio where they were made in this way on a large scale. The results achieved in this studio equalled those of European designers, and needless to say, found a ready market among discriminating buyers.

For cutting an ordinary stencil, a stencil knife, a sloyd knife or a pocket knife may be used. It is essential that it be kept very sharp at all times. If you cut your stencil on a piece of glass you will find that you get cleaner cut edges. However, before you trace your design on the stencil paper, be sure that it will cut properly. Test it by cutting it on an ordinary piece of paper first to see if any of the "ties" are too weak or fall away entirely. When you cut your stencil it is better to cut on the outside of the lines of the design; that is, it is better to make the design a trifle larger than in the original, for in stencilling the openings of the stencil always reproduce somewhat smaller. A coat of shellac to the finished stencil will add to the life of it.

There are different ways of applying the stencilled design to a textile. The most common way—the way we shall use—is to apply the color directly. Dyes, oil paints or wax crayons may be used. If one is a teacher in an elementary school and has not tried the last it would prove interesting to do so. Sometimes, instead of applying the color directly, a "resist" paste is used. It is stencilled on, the textile is dipped in a vat of color and then the paste is washed out, leaving the design the natural color of the textile. This method is something akin to Batik, a process which we will discuss at some future time. However, this method of using

a resist paste is too complicated for our present purposes, and the manipulation of dyes calls for experience, so we will confine ourselves to the use of oil paints which are very satisfactory. A drawing board which has been padded with several thicknesses of cloth and some blotting paper is excellent to work on. Fix your stencils over that part of the textile you wish to decorate (with thumb tacks) and protect the remaining parts of the fabric with ample covering. After making color tests of your oil paints to match your scheme, either mix enough paint, with turpentine to the consistency of cream, for the whole piece, or make a note of the proportions of the different colors used. Use a regular stencil brush or a large, round, bristle brush and have one for each color, or, if this is not possible, stencil in all of one color, wash the brush well and proceed to the next color. Hold the brush vertical and pound the color well into the textile as evenly as possible, for the beauty of your finished piece will depend upon this evenness. Avoid getting the paint on too thick, so that it looks "painty" or so that it destroys the texture of the material. If you use wax crayons apply them as evenly as possible likewise.

To fix or "set" the color all that is necessary is a good hot pressing with a wet cloth on the wrong side of the thing stencilled. To "set" wax crayons simply apply a very hot iron without the use of a cloth. Do not move the iron here as you do in pressing with a cloth on paint. Great care should be taken to see that all stray particles of crayon have been removed before you apply the iron and also to see that the iron is well cleaned with each repeated application. If you are stencilling a chiffon, a silk scarf, a table cover or something which in all probability will require little or no washing, this fixing of the color is, of course, not necessary. It is necessary, however, with the wax crayons to insure evenness and permanency of color.

In dealing with this problem we have taken up one phase of stencilling—the making of an all-over design. To make a simple border is comparatively a much easier thing to do, so that, once you have worked out this problem, you will have no difficulty with the others. It hardly seems



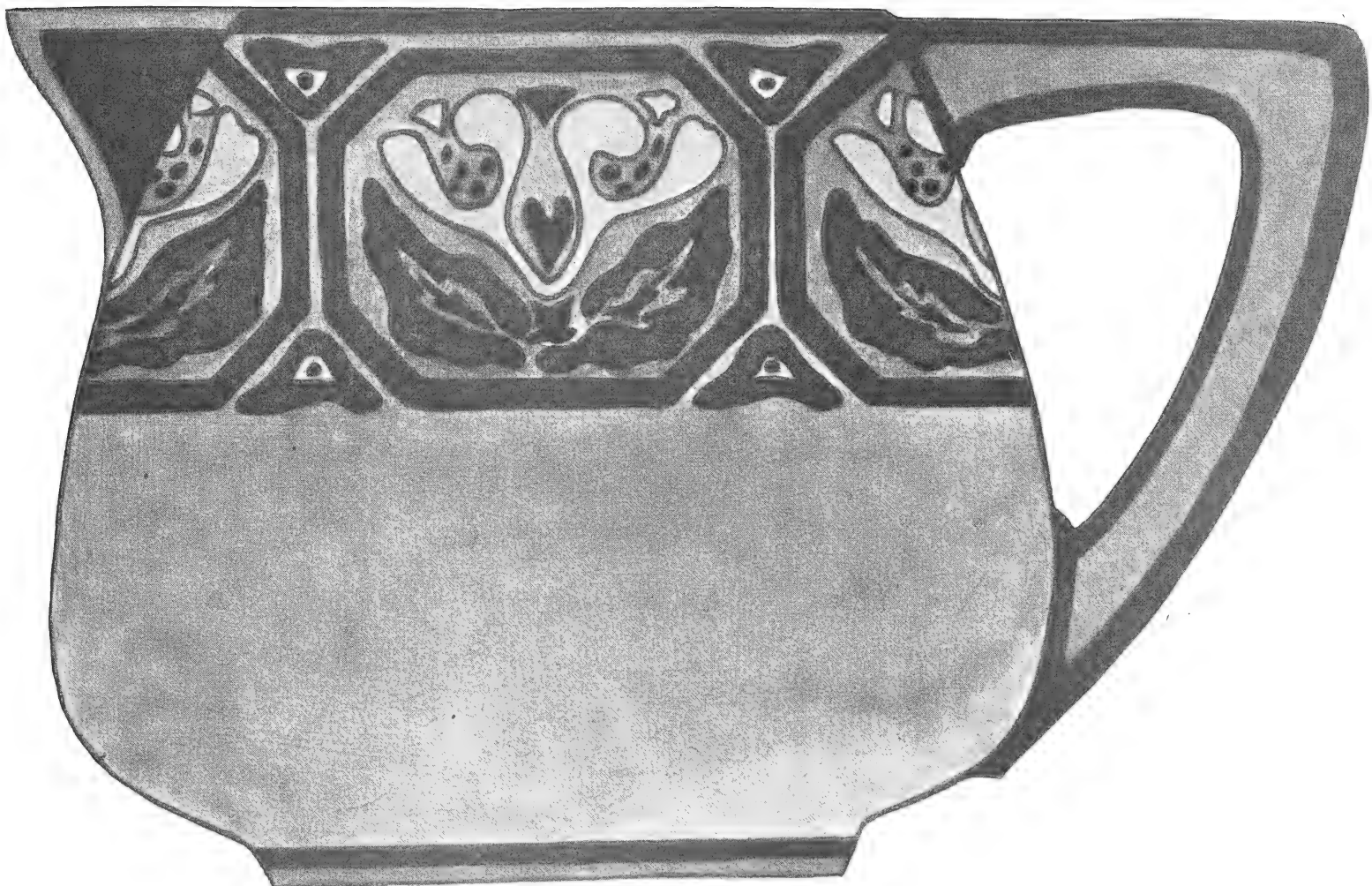
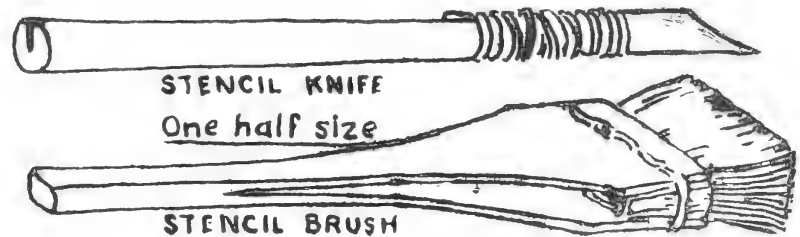
Figure 7





Figure 9

necessary to discuss the use to which stencilled textiles can be put, but there is one thing worth considering and that is, these finished things can be works of *art* or they may be very commonplace productions, according to the quality of their excellence. However, the only excuse there is for anything which takes as much time to do as stencilling is the Art that there is in it. Whether you use stencilling to give an added beauty to something for your own use, for the professional market or as a means of working out principles of design in the class room, it offers possibilities which ought not to be ignored.



CIDER PITCHER—ELISE TALLY HALL

TRACE in design and ink it, then oil the leaves and dust with Water-Lily Green; then oil the flowers and dust with 2 parts Peach Blossom, 1 part Cameo. Oil and dust

bands in Mode. Second fire—Touch up all places where the color is uneven and fire. Oil entire picture and dust with Cameo. Gold may be used on bands.



WHITE NARCISSUS—Leaves, rather bright green; calyx on flower sheath, brownish; flower, white, shaded with grey green and grey; background, warm grey or greyed lavender.



WHITE NARCISSUS—Flowers, white with orange center; shading, grey green; leaves, medium bright green; background, greenish grey, soft lavender on neutral yellow.

NARCISSUS STUDY (Page 186)

Henrietta Barclay Paist

THE two compositions shown this month are of the Narcissus family. Both are the white variety, one growing in clusters, the other singly. The single variety has a large yellow center tipped with red, and has great decorative possibilities. Both emerge from a sheath which turns brownish after the flower has bloomed. Both have clear green foliage, and both bring the message of Spring.

As panel compositions, the background may be a neutralized lavender, or a soft greenish grey; they can be applied

to a slender vase a la Japanese, keeping the treatment very simple. The study may be carried out in natural colors, or in a shadowy effect, using greys and grey greens, with greyed lavender shadings, against a shadowy grey ground.

Aside from the possibilities of applying them directly, they are valuable as motifs for design. The flowers lend themselves readily to conventionalization, but if the foliage is utilized, it is best adapted to the tall slender shape with straight or concave lines.

Do not distort the drawing and lose the characteristics by adapting to a squatty shape.



TILE FOR BOOK-ENDS—HENRIETTA BARCLAY PAIST

THE design shown this month is quite adaptable to enamels. A rich Turquoise jar (the "Arabian Blue" of the Cherry palette) with a deeper turquoise band will give the keynote for the color scheme. The palmlike leaf forms can be of "Mulberry" with smaller areas in "Arabian Blue." The stems may be black and the leaves Deep Turquoise against a ground of "Oak Brown." The whole design should be strongly outlined in black.

Another effective color scheme is a warm Satsuma jar—with black markings against a deep turquoise ground, with the palmleaf-like forms in black and coral, or orange red; the leaves in strong green and the stems black. The whole with a strong black outline.

The book-ends including the plain tiles have been shown for some time in catalogues and form a very useful and salable article.

In this group are several other things such as fern boxes and jardinières. They are most effective in enamels, but can be treated in various ways, preferably by grounding the colors (dusting them into an oiled surface). The strong rich color schemes are most effective for articles of this nature, especially if dark wood forms the setting.

Art dealers could be induced to handle the book-ends and fine florists the fern boxes and jardinières, as they would add materially to a window display.



KOREAN POTTERY, METROPOLITAN MUSEUM

BUILDING AND DECORATING POTTERY SHAPES

Adelaide Alsop Robineau.

THE bowl problem is a fascinating one, both in building and in decorating, but as this subject needs a chapter to itself, we will pass over the bowls in the illustrations except in calling attention to the all over design application. The center vase is worthy of study in many ways. The gently flowing outline is a fine variation of the problem referred to last month, probably you will think it a far cry from this to the vase in the lower right corner, yet they are variants one of the other, the first being by all odds the more beautiful and unusual solution of the gourd and neck problem. Note the grooved line at intervals dividing the vase into five panels without visibly affecting the outline of the vase. On a built vase this sort of treatment could only be accomplished by cutting out with tools after the form is completed, but on a thrown vase the effect can be given by pressing with the finger immediately after throwing. This would show a corresponding convexity on the inner side of the vase, while in the case of a built vase the inside would remain unaltered.

A third point to note is the continuous vertical decoration on the panels. The indefiniteness of the vine helps keep its place, at the same time gives the charming touch of dec-

oration which makes a completely satisfying thing. This design emphasizes the lines of the grooved panelling while at the same time it keeps the latter from taking a too prominent place. All these vertical lines give more elegance to the form, which, if decorated in horizontal lines, would have taken on a squatty appearance.

This is a point that should always be borne in mind. When your vase is completed, look at it well and critically. If you have succeeded in building so that you can see no improvable line, let it stand as it is. If it seems thicker in the neck or any part than you wish, decorate with vertical lines where you wish to narrow, or with horizontal lines where you wish to widen.

Contrast this vase with the other on this page. This vase you see



KOREAN POTTERY, METROPOLITAN MUSEUM

as a whole, on the other your eye passes from neck to bulb and back again, wandering from the circular medallions to the horizontal bands, up to the ring on the neck and back to the scattered flowers. How restful the first is in comparison!

The two boxes should also be studied as decorations keeping their place, every line being used with purpose. They are both fine examples of harmonious decoration, the round panel on the one emphasizing the bulge of the vase and the horizontal bands on the other emphasizing the flatness of the box.

STUDIO NOTE

Miss M. Owen of Cincinnati, O., has given up her studio in the business part of the city and will until business re-

vives give lessons at her home, 283 McCormick Place, Mt. Auburn. Her name is a familiar one to china painters in Cincinnati.

BELLECK JARDINIÈRE (Supplement)

Leah Rodman Tubby

OIL black spaces and dust with Black and paint the outline with Black. Paint the bright green spaces with Roman Gold.

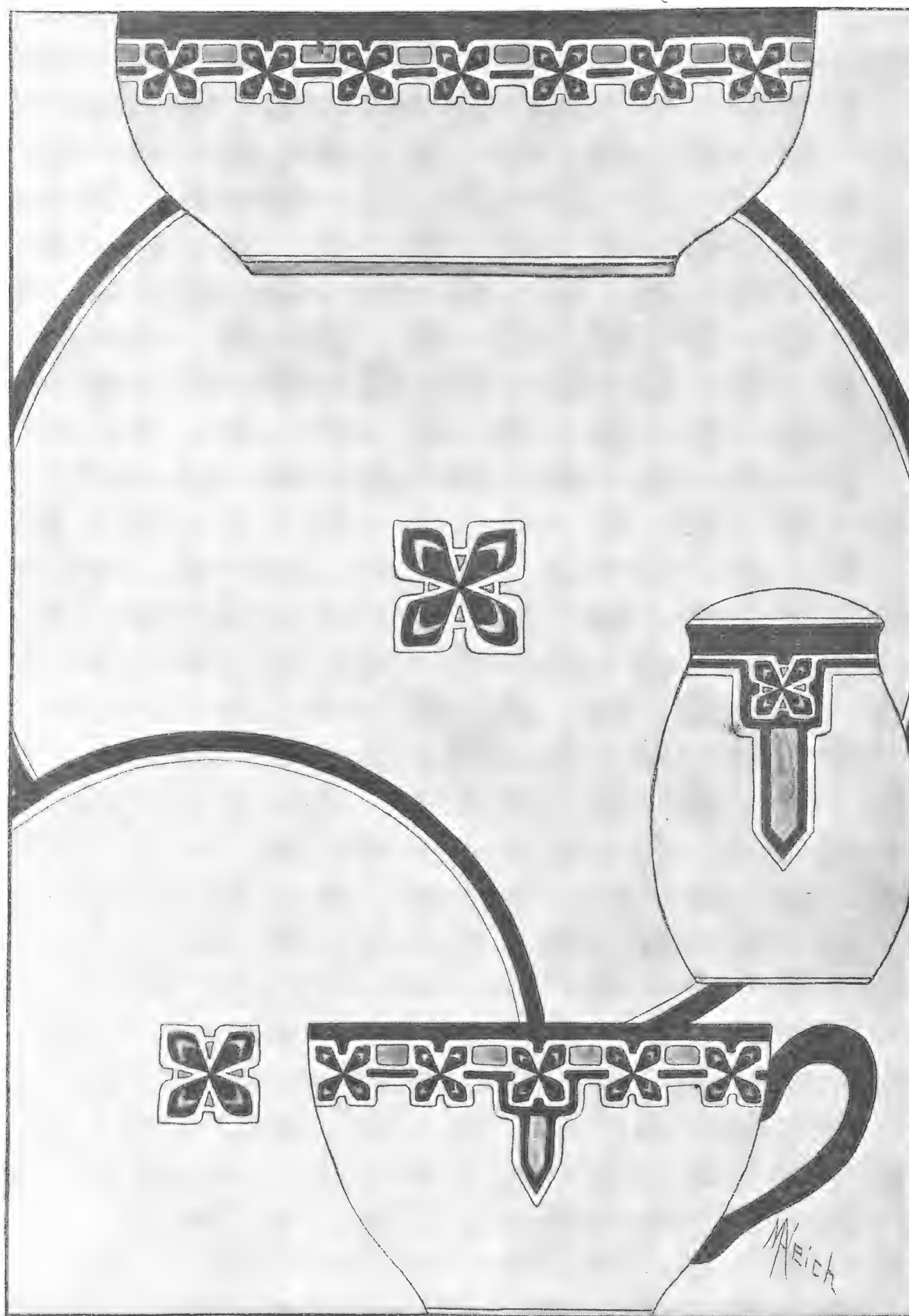
Second Fire—Retouch black if it is not black enough by painting over it. Paint a heavy coat of light Green Lustre over the gold and background.

If the gold is not even enough after the first fire another coat should be applied.



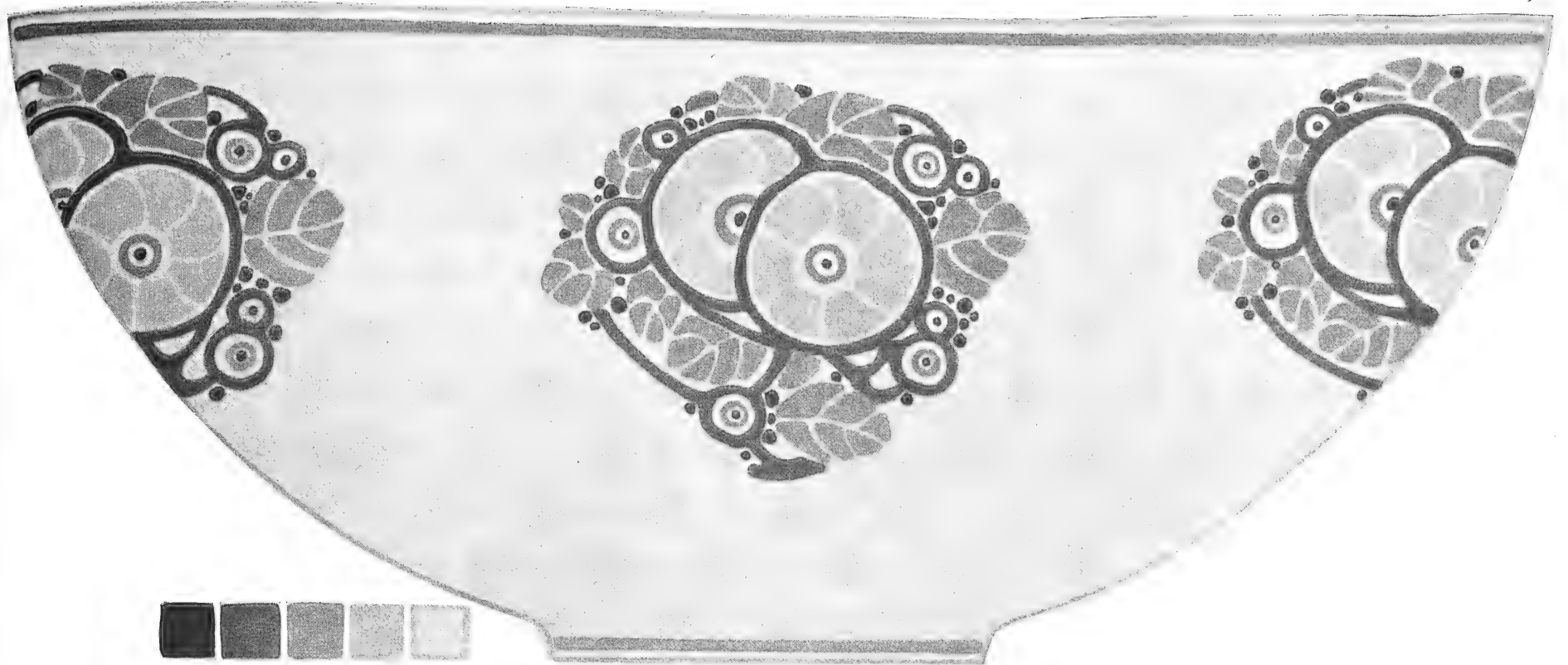
SECTION OF BELLECK JARDINIÈRE (Supplement)—LEAH RODMAN TUBBY

Black portions of design in Deep Old Rose Enamel. Dark gray portions in Blue Gray enamel. Light gray portions in Apple Green enamel grayed with $\frac{1}{8}$ Violet. White centers of flowers, feathers and centers of borders in Albert Yellow enamel.

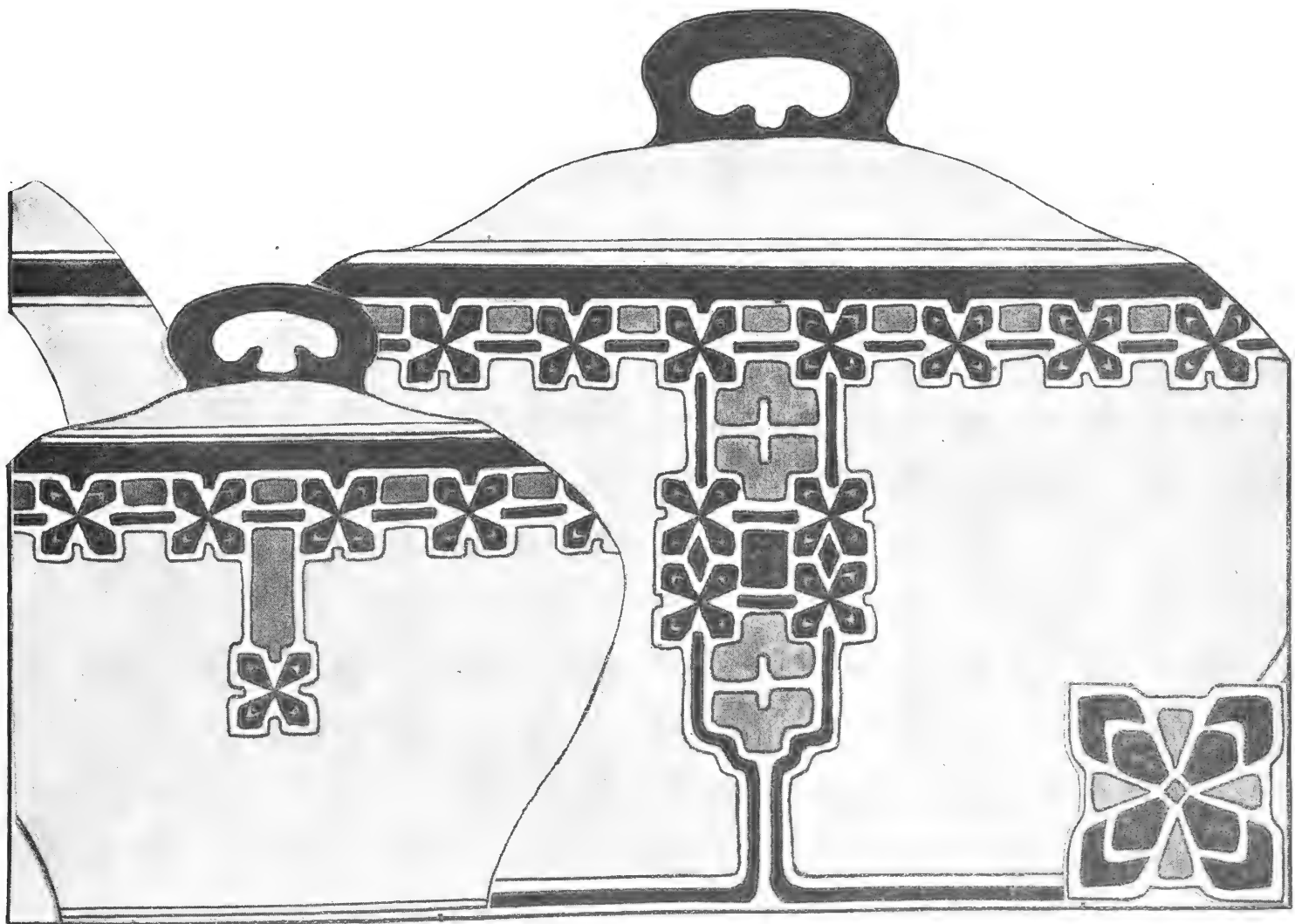


INVALID'S SET FOR TRAY—M. A. YEICH

Four leafed clover for luck. Gold and red color scheme.



FLORAL MOTIF FOR SATSUMA OR BELLEEK BOWL—PAULA FENSKE (Treatment Page 195)



INVALID'S SET FOR TRAY—M. A. YEICH

BEGINNERS' CORNER

JESSIE M. BARD - - - - - EDITOR

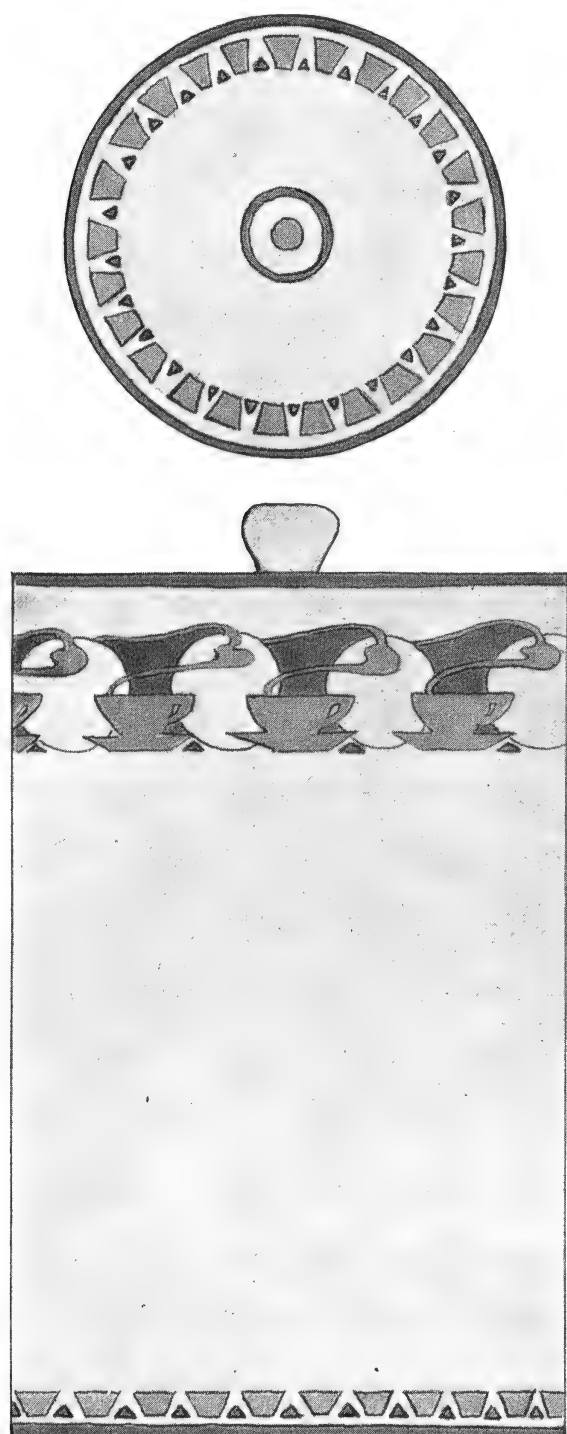
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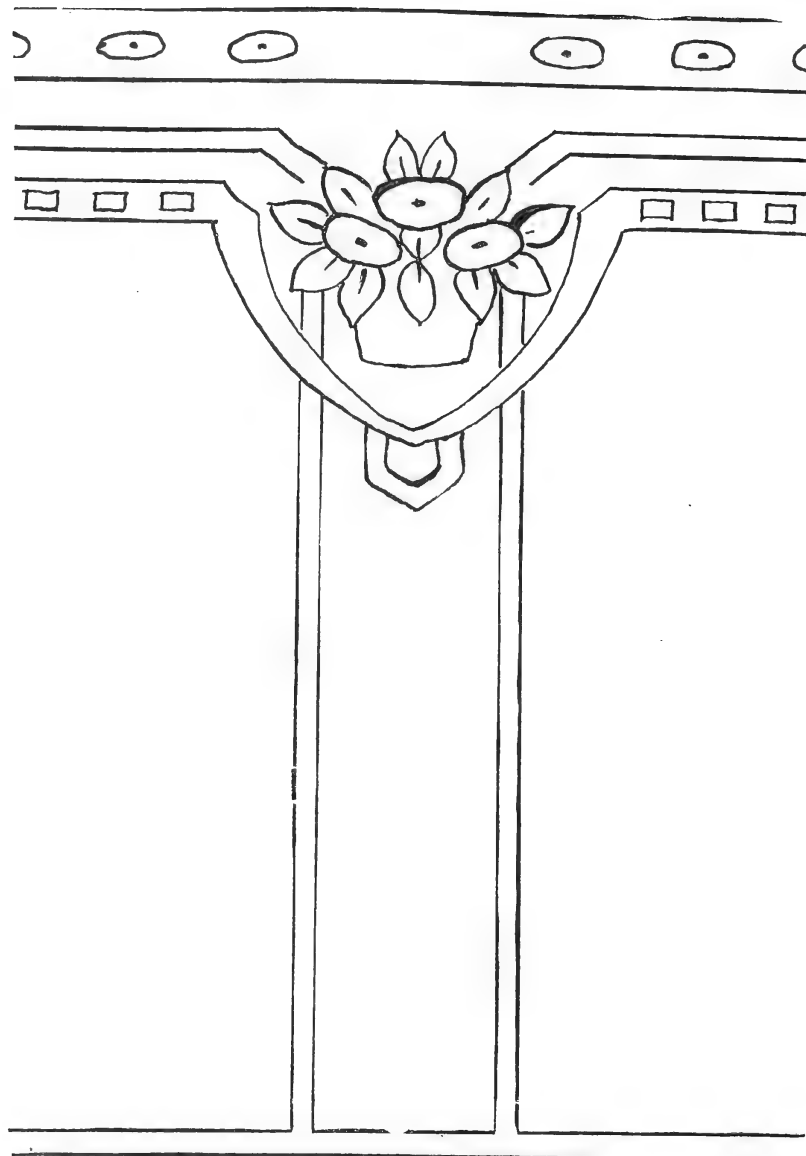
Design by E. S. Stewart.

TREATMENT for China—Oil figure representing steam and dust with Glaze for Green. Oil cup and saucer and light spaces in borders and dust with Grey Blue. The dark bands and figures are Green Gold.

Enamel treatment for Satsuma and Belleek—Cup and saucer and light spaces in borders are Celtic Green enamel. Figure representing steam is Jersey Cream enamel. Dark spaces and band are Cadet Blue enamel.

*Another Treatment by E. S. Stewart*

Outlines, Black. Light part of design is Yellow, toned with Purple and enamel added. Dark part is soft Old Blue toned with Black and Purple.



DESIGN FOR PANEL—MELVINA RUSHMORE

ANSWERS TO CORRESPONDENTS

F. E. L.—I have a green "Haeger Pottery" vase which I wish to decorate with enamels. 1. Shall I use soft or hard enamels? 2. Can I fire it in my Revelation kiln or does it need a lighter fire?

Answer 1. Use the soft enamels.

2. It needs a medium fire and can be put in with the other pieces if you have a cooler place in the kiln, it should be heated up slowly.

S. M. S.—Will you kindly publish in *Keramic Studio* how to burnish or polish silver after it tarnishes on china? The glass brush will not brighten it.

Answer—Take any good silver polish and with the softest cloth obtainable rub very lightly over the silver using great care not to rub the silver off.

D. P.—1. There is a lustre used on glass which gives a vivid greenish blue color, what is it? I have tried Blue Green lustre, Turquoise Blue, Peacock Blue and Night Green, none of which even gives approximately the color in question.

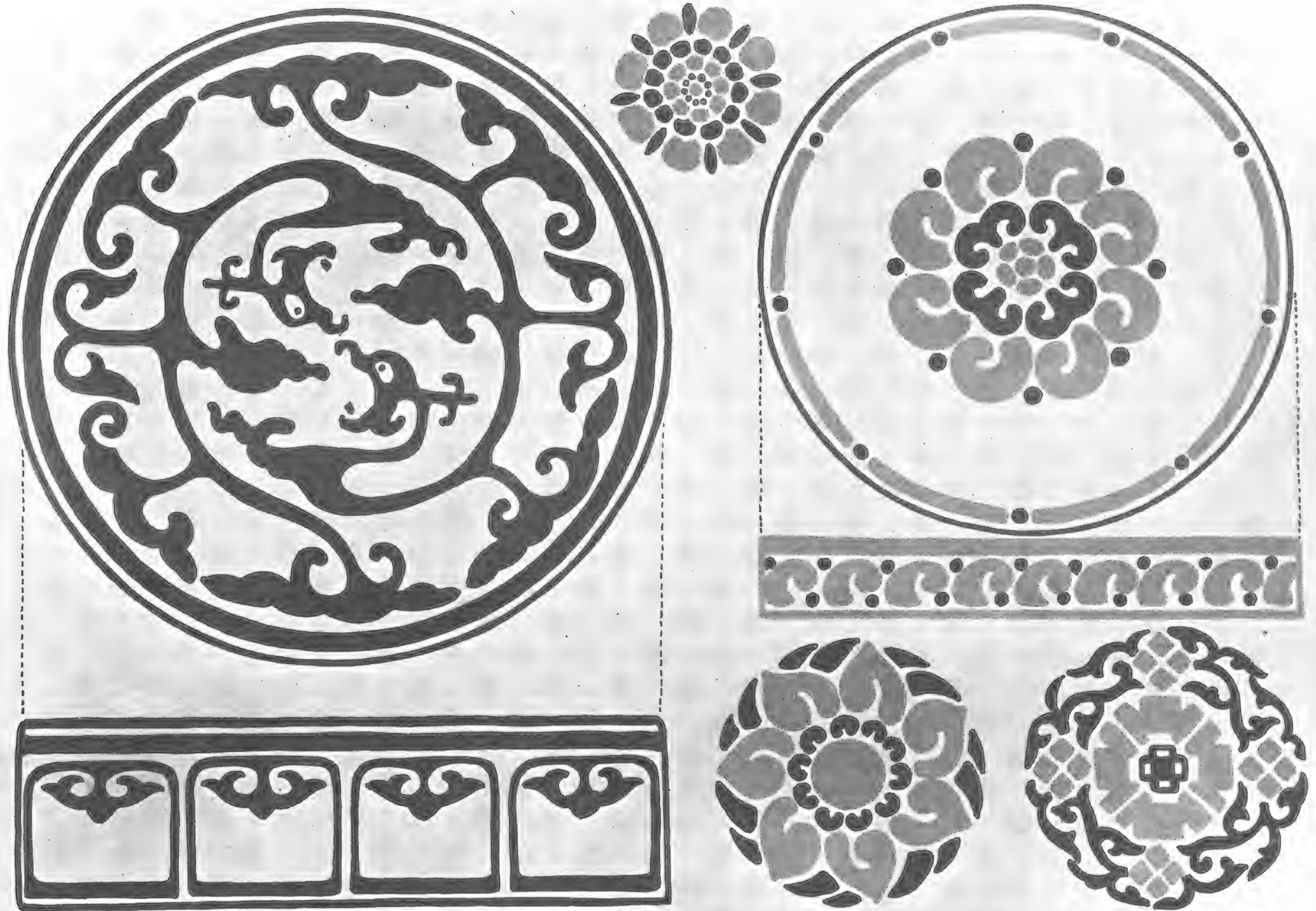
2. What lustre will give a yellow color with a light greenish tint? Yellow Green will not give it.

3. Why does gold scale so badly on glass, what will prevent it?

Answer—1. Many of the bright greens and blues on glass are not lustres, but oxides melted right into the glass during the making of the article. The effect you speak of was probably obtained in that way, but a good Peacock Blue lustre ought to approximate it.

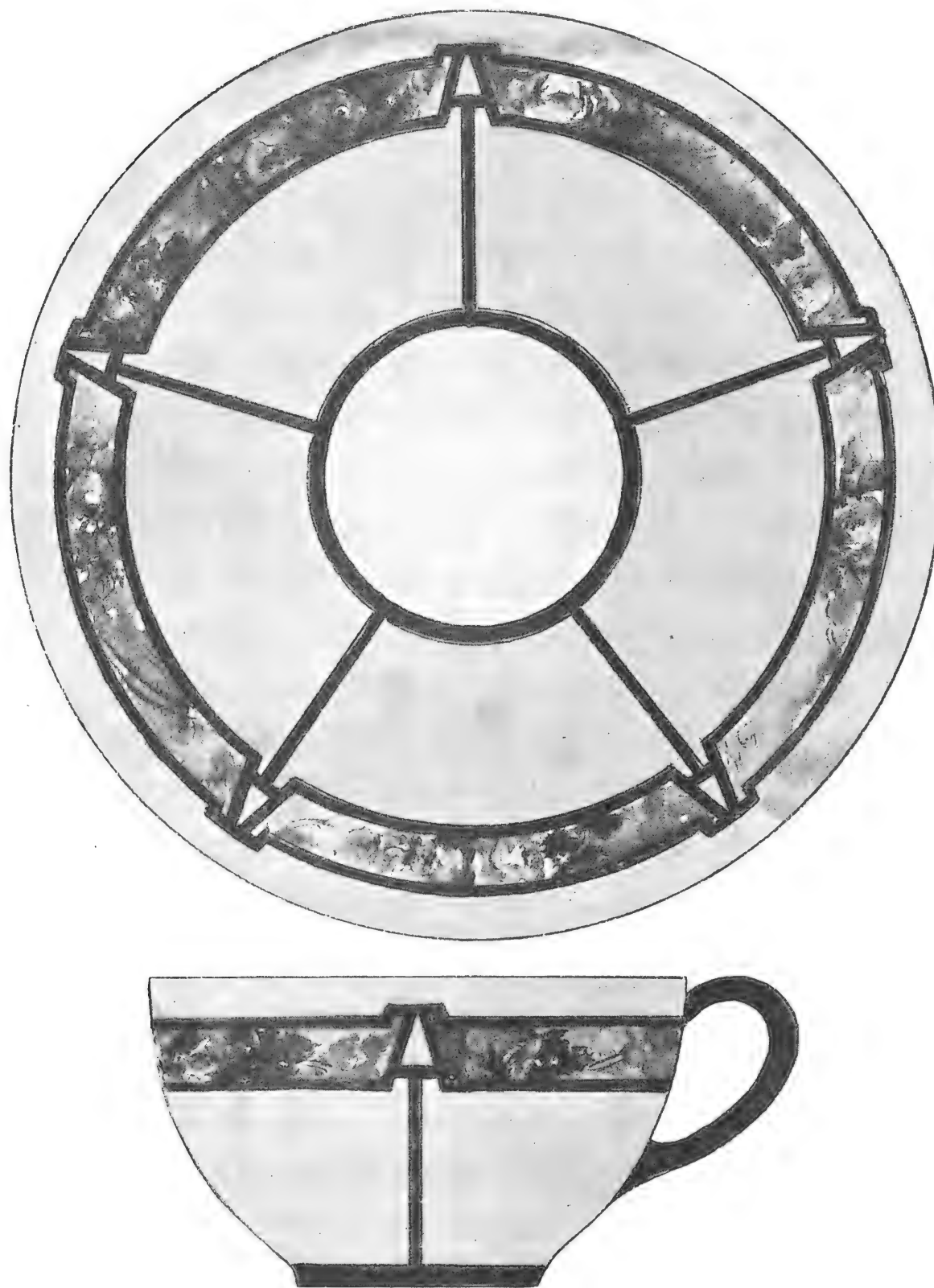
2. Golden Amber fired and a coating of Green Pearl Iridescent for second firing will give the color you want.

3. Gold scales off on account of bad oil. Use turpentine pure.



CHINESE BOXES—ALBERT W. HECKMAN

(Treatment Page 195)



CUP AND SAUCER—MAY E. REYNOLDS JUDSON

FIRST Fire: Outline cup and saucer in Finishing Brown, paint in roses in Lemon Yellow, Albert Yellow, and Egg Yellow, touch of Blood Red, and Yellow Brown for the centers and Finishing Brown for the shadow petals of the roses. Leaves in Yellow Green, Apple Green, Moss Green, and Grass Green. Background in Trenton Ivory, and a little Russian

Green, Lemon Yellow and a touch of Violet, all shaded to a pale tone. Stems in Finishing Brown. Put in the design which is Roman Gold, or you may use the Green Gold.

Second Fire: Tint is in Violet of Iron, padded out pale. Retouch the roses in the colors used in first fire, and go over the gold design with the Roman or Green Gold.

FLORAL MOTIF FOR BOWL (Page 191)

Paula Fenske.

FIRST FIRE—Divide and trace design, which is to be carried out in enamels. For stems and outline around flowers and buds use Warm Grey. Leaves are Leaf Green enamel. Suggestions of petals in flowers are Warmest Pink, also small circle in center of buds. Large white space in buds is Jasmine, and dark dots in center of flowers and buds, Orange No. 3. Dots in background around design are Mulberry.

Second fire—Go over enamels or straighten with same colors where necessary.

CHINESE BOXES (Page 193)

Albert W. Heckman

ALL the darker values in the designs are Nanking Blue and the lighter ones are Emerald Green. These may be carried out in any number of color schemes. The large one could be done in Gold and lustre with good effect but the blue and green color scheme is more in keeping with the Chinese ornament.



LUNCH SET, OLEANDER MOTIF—MARY F. OVERBECK

Tint plate a deep cream color and fire before designing. Edge, orange; flowers in dull red; shading darker on stems; large lower leaves a dark olive, shading reddish toward stem; upper leaves light olive shading to orange.

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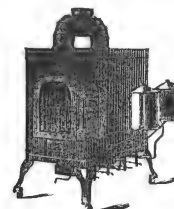
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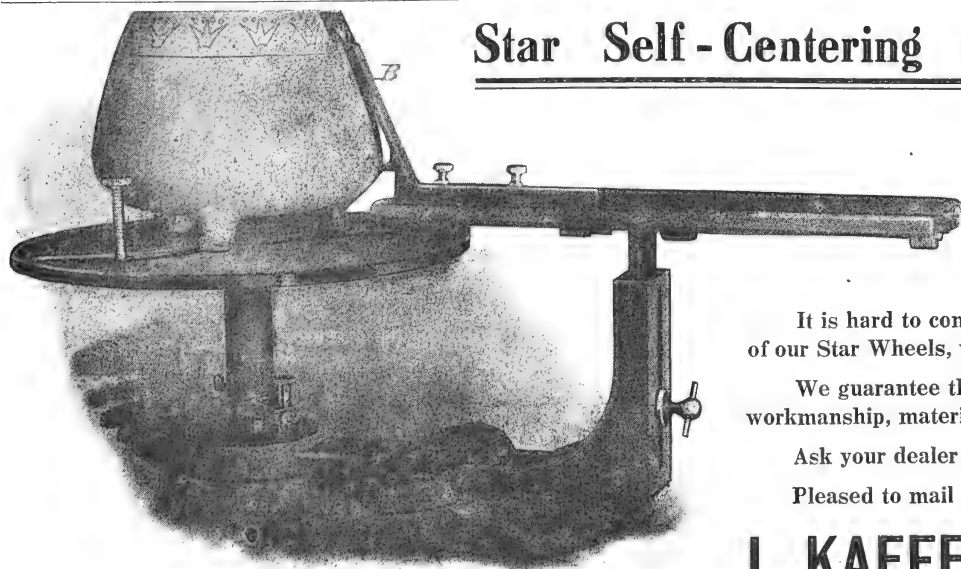
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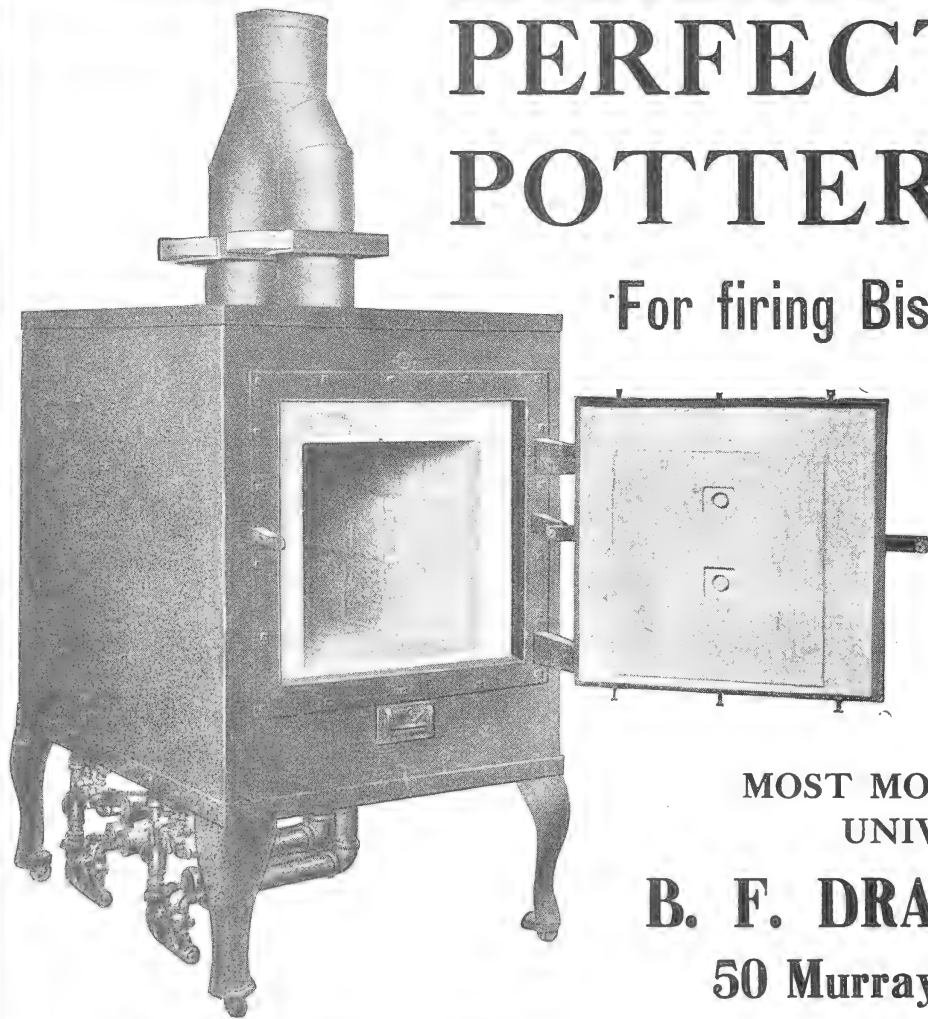
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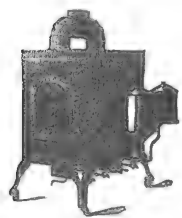
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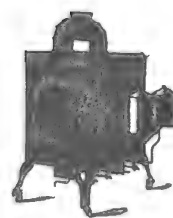
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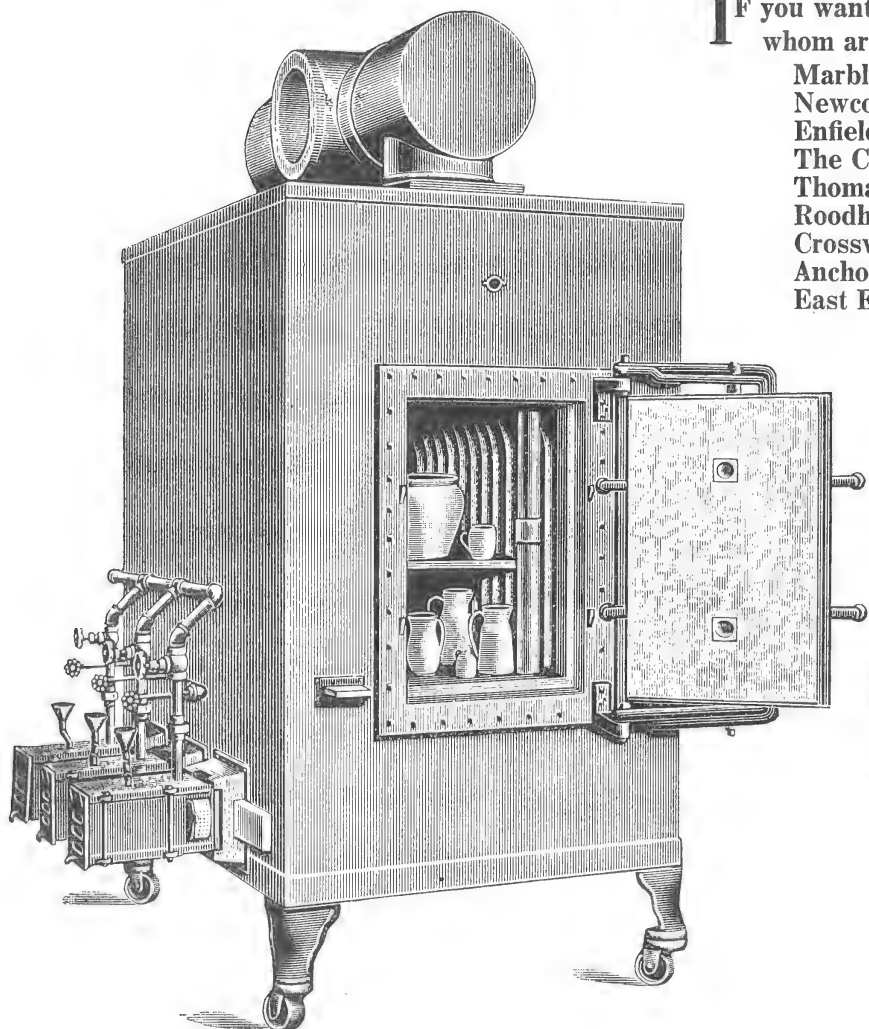
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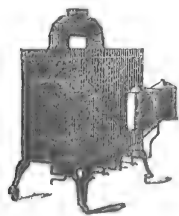
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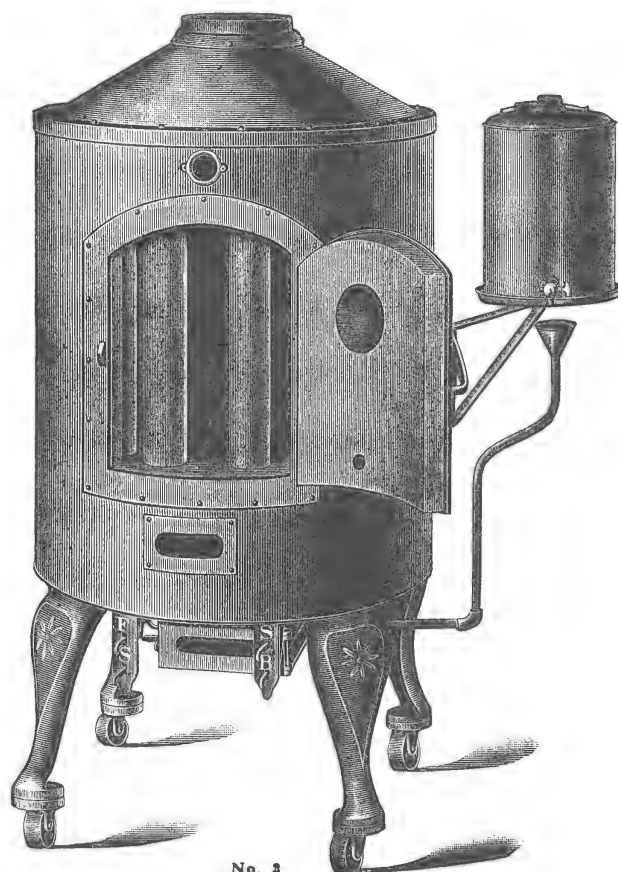


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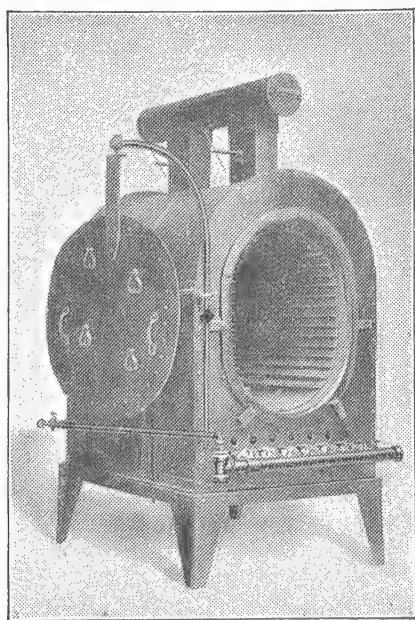
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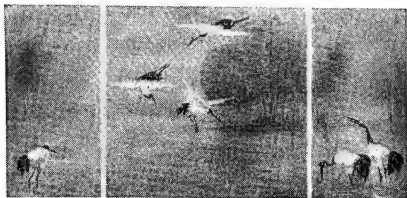
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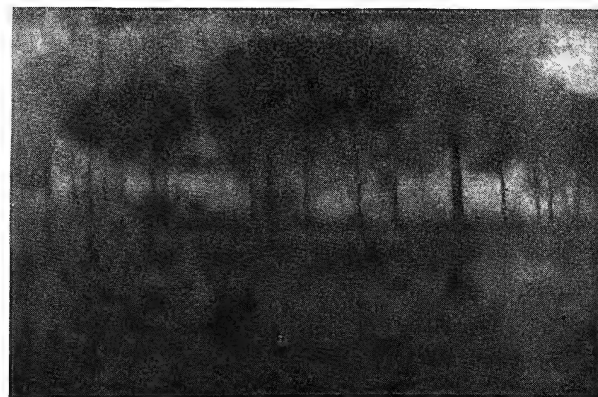
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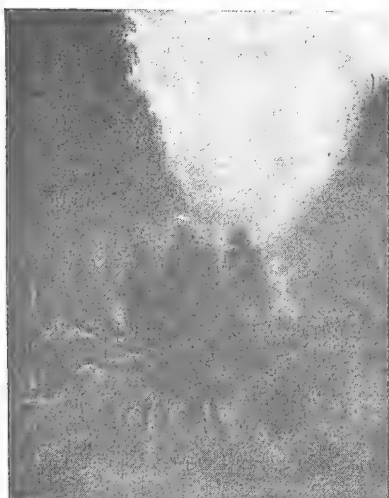
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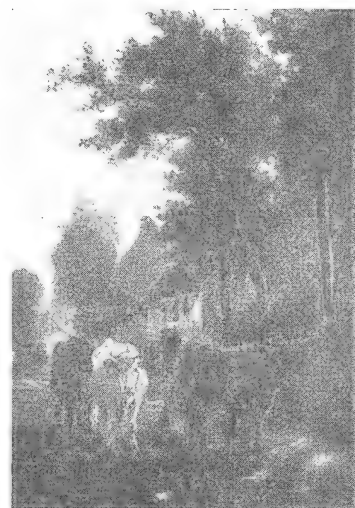
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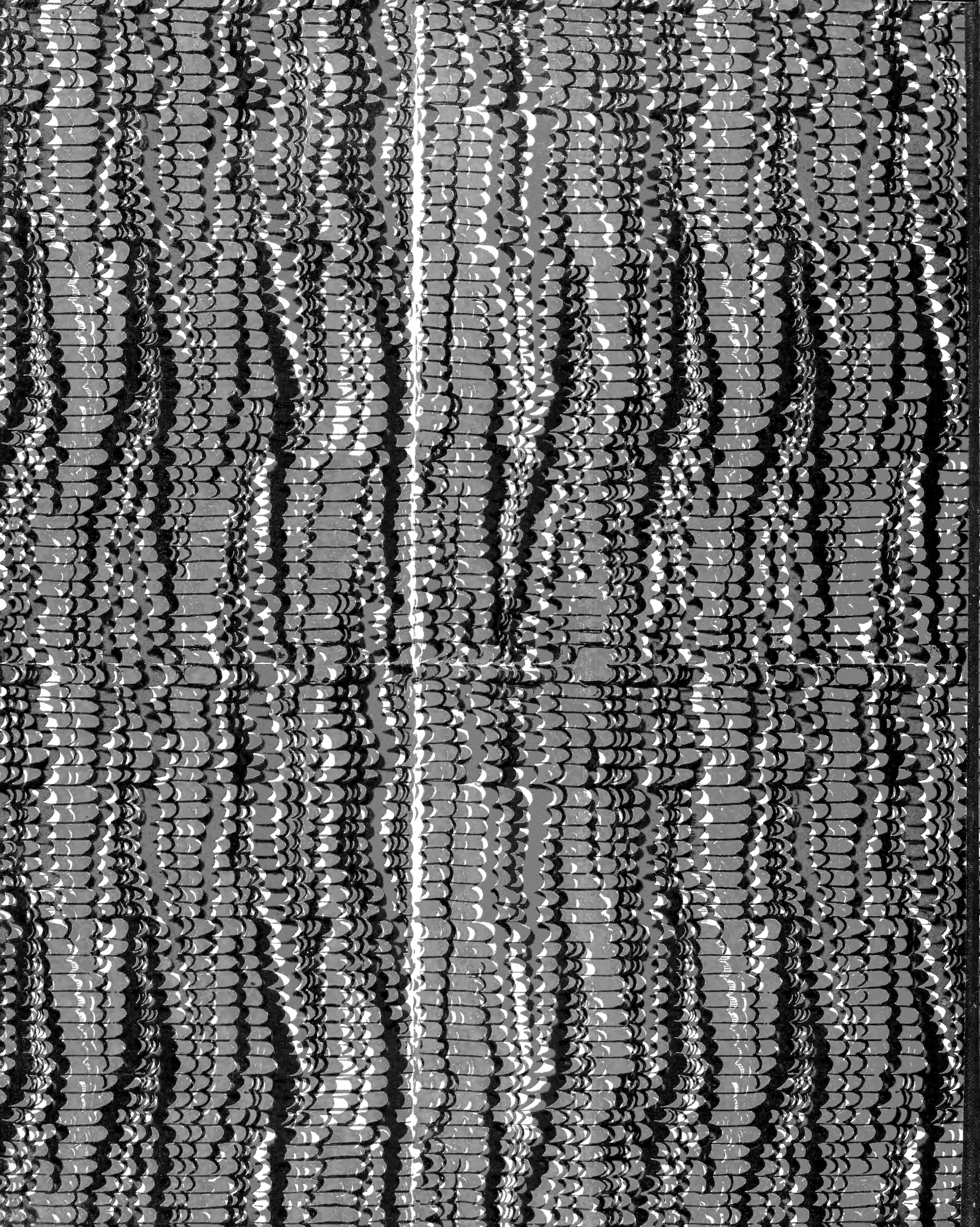
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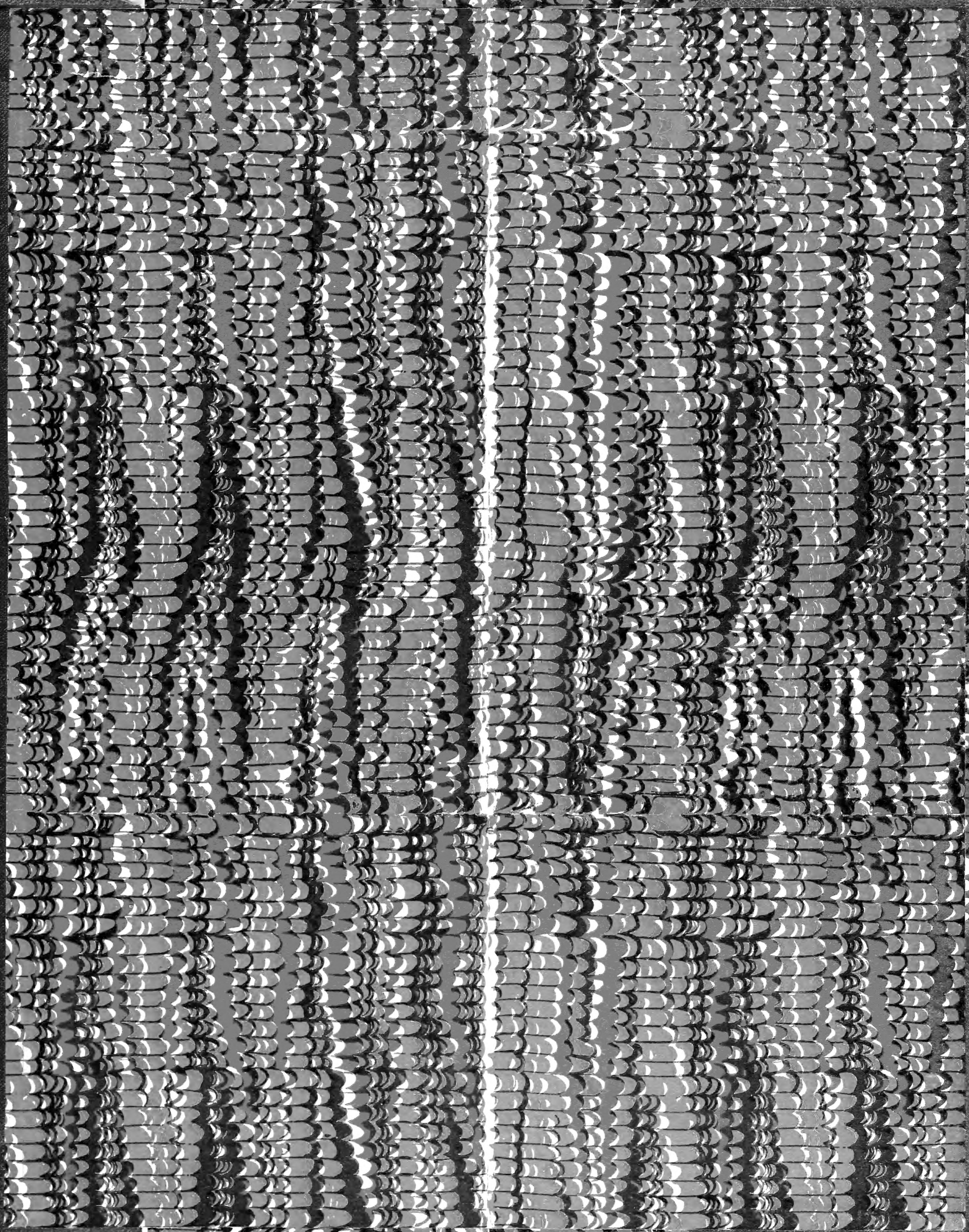
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